BARBOUR'S PRIZE NEEDLEWORK SERIES.

A TREATISE ON

LACE MAKING. EMBROIDERY AND NEEDLEWORK

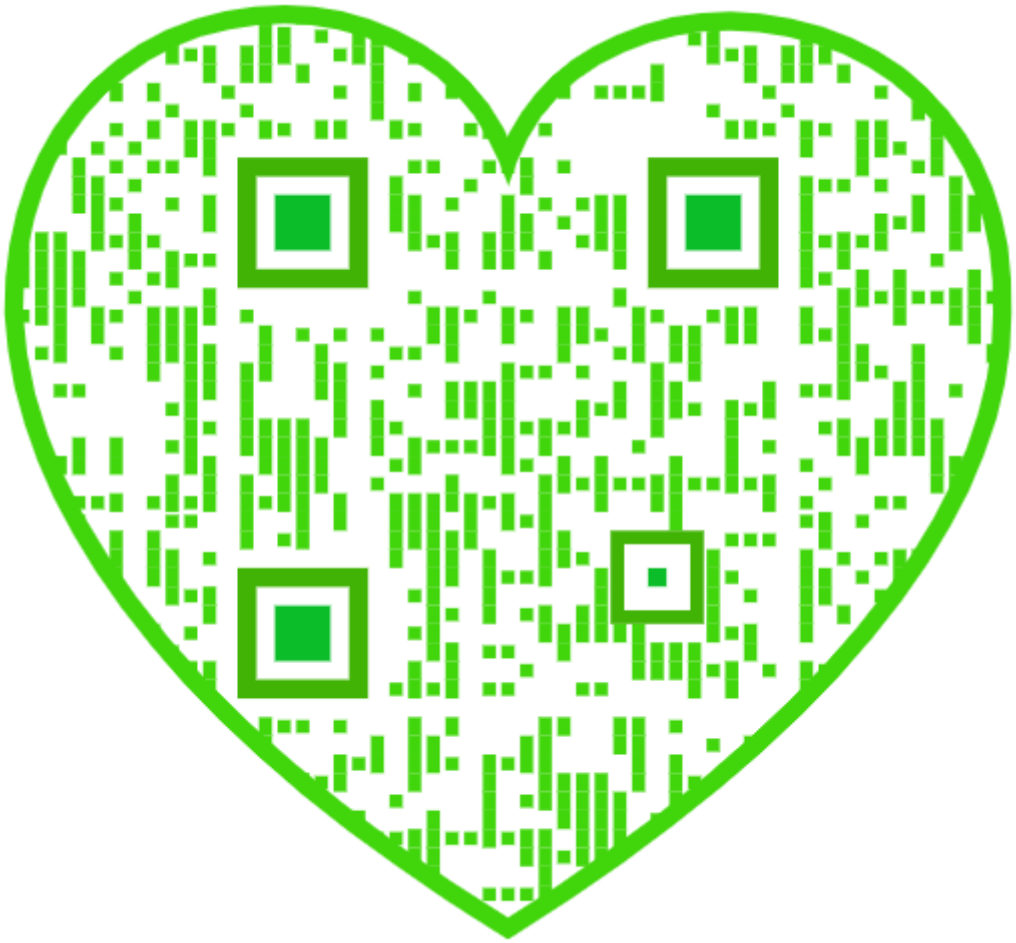
WITH

IRISH FLAX THREADS.

Published by

THE BARBOUR BROTHERS COMPANY

Book No. 3 1894 Price 10 Cents



BARBOUR'S IRISH FLAX THREADS

Received Highest Awards at the World's Fair, 1893.

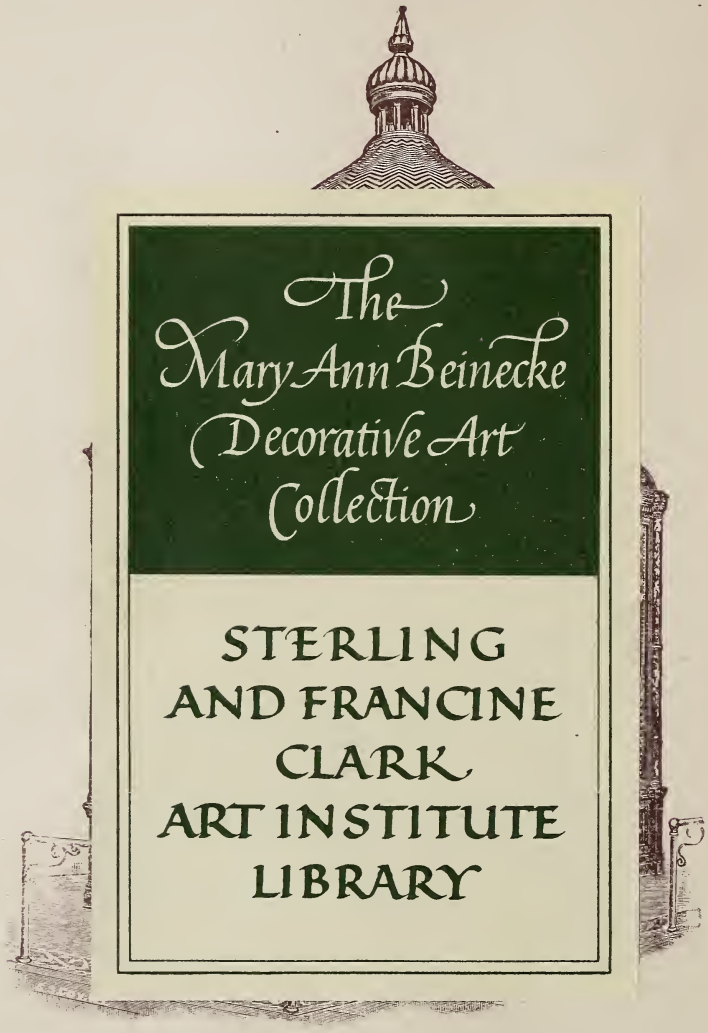


EXHIBIT OF BARBOUR'S IRISH LINEN THREADS
IN MANUFACTURES BUILDING.

SPECIAL MERITS.

Distinguished Excellence,
Uniformity, Strength,
Adaptability, Durability.

BOOK NO. 3.

BARBOUR'S

PRIZE NEEDLE-WORK SERIES.

BEDFORD, MARY E.

A TREATISE

ON

LACE-MAKING, EMBROIDERY, AND NEEDLE-WORK

WITH

PUBLISHED BY
THE BARBOUR BROTHERS COMPANY.
1894.

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PRESS OF
Rockwell and Churchill
BOSTON

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BOOKS NO. 1 AND NO. 2

AND

BOOK OF INSTRUCTION FOR MACRAMÉ LACE MAKING

are still in print, and will be sent to any address upon receipt of ten cents each. In addition to Patterns for work, they contain general directions for Crocheting, Knitting, Antique or Guipure Lace, Darned or Embroidered Net, Tatting, Embroidery, and instructions how to properly wash Embroidery and Tatting.

If consumers find difficulty in procuring Barbour's Linen Thread from their local stores, it will be sent from The Barbour Brothers Company, New York, to any address, postage paid, upon receipt of stamps or silver, as follows:

3-cord, 200-yards spools, dark blue, white, whited brown (or écru) and drabs	10	cents ea. spool.
3-cord, carpet thread, any color	5	" " skein.
00 Ulster rope linen floss, any color	5	" " "
0 flax embroidery floss, any color	5	" " "
No. 8, flax embroidery floss, any color . . .	5	" 2 skeins.
Crochet thread, balls, gray, cream, and white.		
Nos. 16, 18, 20, and 25	15	cents per ball.
Nos. 30, 35, 40, and 50	20	" " "
Nos. 60 and 70	25	" " "

1784 1894

In presenting Book No. 3 of Barbour's "Prize Needle-Work Series," we wish to extend heartfelt thanks to our friends the ladies, for the encouragement and sympathy displayed and for assistance in preparing this volume. The disastrous fire which occurred in Boston March 10, 1893, destroyed the entire exhibit for which three thousand dollars had just been awarded as prizes, and from which we were to select much of the material for our new book. It was our intention to exhibit the art work at Chicago, and it was understood that when we had completed making selection of designs, and after the close of the Columbian Exposition, the articles included in the prize exhibit should be returned to their owners. Notice of the fire loss was at once sent to all prize winners, with the suggestion that further compensation would be rendered in case the prize already given was not deemed sufficient remuneration. Expressions of sympathy and appreciation came from all, several ladies even offering to refund the prize money received, and less than twenty per cent. requiring additional compensation. These claims were characterized by a spirit of fairness and appreciation which rendered the settlement of them a pleasure in spite of the great losses already sustained by the Barbour Brothers Company. For the reasons stated above, the publication of Book No. 3 was necessarily delayed, but in the spring of the present year the work was again taken up and has been prepared with special care, although we have felt most seriously the loss of the magnificent designs included in the prize exhibit. It has been impossible to have elaborate pieces of work which won first and second prizes duplicated, as in some instances it would require many months to complete them; hence, in writing the ladies who had expressed a readiness to aid in the preparation of the new

volume, we did not stipulate duplication. Whenever the design of the prize article could be reproduced it has been done. For example, the first prize article in Department 6 was a bed-spread with shams of darned net, silk lined, literally a work of art. The darned net drape in Department 4 of this volume is of the same design.

We desire to call attention to the chapters on macramé and bobbin work, which are not "translations from the German," but prepared especially for this volume by a practical needle-worker, who has thoroughly tested the directions given. Though necessarily incomplete we trust they will serve to create fresh interest in one and new interest in the other, and will be followed in later issues by beautiful and elaborate designs from contributors.

When we consider the amount of labor, time, and patience involved in the production of a single piece of fine work, the importance of using the flax threads always, in preference to cotton, cannot be over-estimated or too strongly impressed upon our friends. Not only is the flax thread easier and pleasanter to work with, and far more effective in first results, but it does not suffer in the hands of the laundress as does cotton; and this fact alone, particularly when we remember that pieces of fine needle-work so frequently become family heirlooms, should be sufficient to discourage the use of cotton threads. Ladies of wide experience in art-work, many of whom are connected with the various "Exchanges" for the sale of woman's work, understand this thoroughly, and also that the employment of cotton detracts so largely from the money-value of laces, that it is a waste of time and labor to use it in any instance. In the old countries, where lace-making forms the industry of thousands, cotton lace is unknown, the flax thread being universally used. It is only where cheap machine-made laces obtain that cotton has made headway for such purposes.

It has been decided to try the experiment of purchasing material for Book No. 4, which we expect to issue in due time. This plan, while proving an effective stimulus to fresh efforts, we believe will be more satisfactory than the method of remuneration through the awarding of prizes.

Allow us again to thank the ladies for their kindness, to ask their

consideration in behalf of Book No. 3, and to express the hope and belief that No. 4 will, with their efficient coöperation, surpass anything of its class ever before the public.

RULES.

We feel sure that the proposition to purchase material for Book No. 4 and succeeding volumes of Barbour's "Prize Needle-Work Series" will meet the cordial endorsement of all our friends, as it has already been approved by some of the participants in the last competition, to whom we have submitted this new departure.

Contributions must consist of sample or samples of work with directions carefully written out, and stating exactly the number of the thread used, or shade and size of floss, size or number of needles, etc., together with the quantity of material required for the article in question. Samples of laces knitted, crocheted, and tatted, with other work of similar class, should be made from the directions after the latter are written, thus insuring correctness.

It is imperative that all work be done with Barbour's Irish Flax Threads. These threads and flosses are provided to meet every requirement, and having once used them, we know ladies will accept no substitute. It is understood that all directions must be absolutely correct. Errors in manuscript will be remedied if necessary. We want new and good ideas from our friends everywhere, upon whose assistance we rely in maintaining the success which has attended volumes No. 1 and No. 2. Original work will receive special attention. If not original, contributors will kindly state from what publication or source their design was obtained. The price must be plainly marked upon every article submitted. Samples of lace should contain not less than one yard, and the quantity of the lace made by a spool or ball of the thread used designated. On receipt of the articles they will be carefully examined. If accepted, payment will be made without delay, but if for any reasons they are not available for the Barbour Brothers Company, they will be returned express charges prepaid. Contributions should be sent to THE BARBOUR BROTHERS COMPANY, 218 Church Street, New York, and express charges must be prepaid.

Information concerning implements or materials, needles, shuttles, bobbins, etc., will be gladly furnished all desiring it, and we hope by the time Book No. 4 is issued to have made many new friends among needle-workers.

MARY E. BRADFORD,
Care of THE BARBOUR BROTHERS COMPANY,
218 CHURCH STREET,
NEW YORK.

Address all communications to

THE BARBOUR BROTHERS COMPANY,
NEEDLE WORK DEPARTMENT,
218 CHURCH STREET,
NEW YORK.

SEPT. 1, 1894.

DEPARTMENTS.

Department No. 1. — Knitted, crocheted, tatted, and Maltese (or hairpin) laces.

Department No. 2. — Articles in knitted, crocheted, tatted, and Maltese work, other than lace, designed for use and ornament, such as bedspreads, tidies, toilet-sets, purses, etc.

Department No. 3. — Netted, macramé, and bobbin (or pillow) work, such as lace, lambrequins, drapes, parasol-covers, etc.

Department No. 4. — Articles in Italian, gobelin, cross-stitch, flat, and similar embroidery, including darned net.

Department No. 5. — Articles in cut-work, Kensington, outline, Hungarian, and other embroidery of like nature.

Department No. 6. — Articles in drawn-work, English point, or of any description, other than specially noted, in which the Irish flax threads are used to advantage.

REPORT OF BOARD OF LADY JUDGES.

TO AWARD PRIZES OFFERED IN BOOK NO. 2 OF BARBOUR'S PRIZE NEEDLE-WORK SERIES FOR WORK MADE WITH BARBOUR'S LINEN THREAD.

BOSTON, Feb. 17, 1893.

To the Barbour Brothers Company, Boston Branch, 67 Lincoln Street, Boston, Mass.:

Permit us herewith to submit our report on the award of prizes offered in No. 2 of the Prize Needle-Work Series. Owing to the variety of articles presented, and their general excellence, the rendering of decisions has been a rather difficult duty; in making the awards, however, we have endeavored to consider carefully the relative value of each piece of work in regard to novelty, use, beauty, and minor details. Some of the departments, notably Nos. 1 and 2, were filled to overflowing, while others were less abundantly supplied; hence, when any single article could be properly classified in either of two departments, we have placed it under that in which there was more likelihood that it might win a prize. Some pieces of work were not correctly classified by the several ladies entering them; this was particularly the case in Department No. 10, concerning the scope of which a misunderstanding seems to have existed, as articles in crochet, netting, tatting, etc., were entered under this head, which properly belonged and were, of course, placed in their respective departments. In cases of decided merit, also, we have taken the liberty to reclassify articles which, in the department in which they were originally entered, could have received only the most honorable mention.

Without wishing to discriminate, we may be pardoned for making especial reference to the display in Department No. 7, which can be rarely equalled. Surely, it proved conclusively to all present that the needle, threaded with flax embroidery floss, is no longer surpassed, even by the artist's brush, as a decorator. Indeed, the varied colors were so harmoniously blended as to produce the effect of painting, in many instances. While the work throughout was admirable, we especially wish to congratulate those ladies who contributed to this department and the one following — the more, since no illustration, however nicely executed, can do justice to the artistic beauty of their work.

In closing, allow us to thank you for the many courtesies extended to us during the progress of our really pleasant task, and to express the earnest hope that our work has been performed satisfactorily to you and the many ladies whose handiwork was submitted in competition for the generous prizes offered.

ADA M. CHILD, *Chairman*,
(*Vice-pres. Woman's E. & I. Union.*)
SHELLEY HYDE,
MRS. E. B. FOX,
MRS. HORACE HOWE,
MRS. EMMA L. HATTON.

DEPARTMENT NO. 1.

First Prize, $50.

Nettie M. Poole, 2 Bellingham ave., Revere, Mass.

Second Prizes, $25.

Belle C. Anderson, 419 E. Oklahoma ave., Guthrie, Oklahoma.
Della C. Miller, 607 Mass. ave., N.E., Washington, D.C.
Annie C. Quackenbush, Warwick, N.Y.
Elizabeth P. Farmer, 33 Briggs st., Salem, Mass.

Third Prizes, $10.

Mae F. Murphy, Box 589, Easthampton, Mass.
Permilla Spencer, Mt. Jewett, Pa.
Mrs. H. F. Locke, Redding, Iowa.
Alice S. Luka, 2720 Park ave., Philadelphia, Pa.
Georgia Davidson, 246 E. Madison st., Chicago, Ill.
Emma McFarland, Martinsburg, Ohio.
Mrs. Lily Romine, Goodwater, Kan.
Mrs. Best, Narcrossee, Fla.
Mrs. Edith Guy, 622 Virginia ave., S.W., Washington, D.C.
A. D. L. Westman, Tannersville, Pa.

Fourth Prizes, $5.

Mrs. Clara A. Mackkin, Room 10, Rumford Blk., Concord, N.H.
N. Isabell Edwards, Skaneateles, N.Y.
Mrs. Emily A. Campbell, 57 Crescent ave., Chelsea, Mass.
May Beal, 316 22d st., Moline, Ill.
Mrs. M. Stonebridge, 2307 Monroe ave., New York, N.Y.
Carrie S. Marsh, Hallstead, Pa.
Julia A. Carter, 212 South st., Pittsfield, Mass.
Mrs. John Morgan, Dunlor, Wash.
L. A. Mather, Rushville, N.Y.
Nettie S. Nichols, 361 Weber ave., Stockton, Cal.

DEPARTMENT NO. 2.

First Prize, $50.

Barbara Hohnadel, 1986 3d ave., New York, N.Y.

Second Prizes, $25.

Mrs. Geo. Sheller, 1731 So. 17th st., Omaha, Neb.
Ida M. Thomas, Box 108, Ashuelot, N.H.
Mrs. John Locke, 14 Crescent ave., Chelsea, Mass.
Miss A. L. Davis, 127 North ave., No. Cambridge, Mass.

Third Prizes, $10.

Adele Gerard, Tallahassee, Fla.
Mary E. Brown, 92 Washington st., Marblehead, Mass.
Mamie Klotz, 568 E. 157th st., New York, N.Y.
Anna Metcalf, 15th st. and Summit ave., Sioux Falls, So. Dak.
Mrs. S. T. Griggs, Buck Range, Ark.
Miss J. M. Cooper, North Haven, Conn.
Mrs. A. P. Hanson, Waseca, Minn.
Carrie V. Wildey, 152 Keap st., Brooklyn, N.Y.
Lilian L. Carr, 233 W. Canton st., Boston, Mass.
Hattie Howlett, Vandyne, Wis.

Fourth Prizes, $5.

Adeline Rodrigues, 19 Whipple st., Brooklyn, N.Y.
Ella W. Klinzing, Mason, W. Va.
Daisy B. Danvers, Lents, Oregon.
Annie B. Howard, Hingham Centre, Mass.
Belle S. Grimes, Woodstock, Ill.
Julia H. Stoeckel, Box 53, Jerseyville, Ill.
Louisa Clark, 102 Patton st., Springfield, Mass.
Mae Sharpe, Sherwood, Mich.
Mrs. I. DeGraff, Blackwell's island, New York.
Mrs. V. E. McDaniel, Box 47, Houstonia, Mo.

DEPARTMENT NO. 3.

First Prize, $50.

Miss M. S. Brown, 30 Mt. Pleasant st., Woburn, Mass.

Second Prizes, $25.

Mrs. M. E. Backus, 17 Cazenove st., Boston, Mass.
Martha Mefzger, St. Albans, W. Va.
Mrs. H. W. Howland, Xenia, Ill.
Mrs. Hamlin Jones, Campbell Hall, N.Y.

Third Prizes, $10.

Mrs. D. R. Lawrence, Box 122, W. Medway, Mass.
Mrs. D. R. Harriman, Martinsburg, Ohio.
Mrs. W. A. Evans, 12 High st., New Haven, Conn.
Sarah R. Anderson, Station A., Cincinnati, Ohio.
Mrs. Jas. Beach, Hunt Pt., Sta. R., New York, N.Y.
Miss A. F. Buckholm, 148 Cambridge st., Boston, Mass.
Mrs. M. J. Stratton, Caribou, Me.
Mrs. Henry Krieger, Holly, Col.
Mrs. Wm. S. Clark, Box 366, Nickerson, Kan.
Mrs. S. A. Brock, Trinity Rectory, Lime Rock, Conn.

Fourth Prizes, $5.

Mrs. E. Williams, Gorin, Mo.
Nellie A. Hines, Washburn, Me.
Ada Hobley, Souders, Ill.
Adelaide B. Springer, Toughkenamon, Pa.
Mrs. C. Jacobs, Falls Village, Conn.
Helen A. Stevens, Mt. Vernon, Ohio.
Helen M. Welch, Lawrence, Kan.
Mrs. H. W. McNabb, 1714 No. 7th st., W. Superior, Wis.
Ada E. Provoncal, Box 530, Newport, Vt.
Miss E. F. Woods, 15 Mossland st., Somerville, Mass.

DEPARTMENT NO. 4.

First Prize, $50.

Miss E. S. Thomas, Schoharie, N.Y.

Second Prizes, $25.

Miss J. M. Shaver, Albany, Mo.
Mrs. J. M. Hobron, 318 W. 121st st., New York, N.Y.
Florence Goodrich, Cobden, Ill.
Jennie R. Welch, Lawrence, Kan.

Third Prizes, $10.

Hattie E. Wood, 15 Mossland st., Somerville, Mass.
Clara Purviance, 823 No. 14th st., Keokuk, Iowa.
May Sturtevant, Webster, N.H.
Etta L. Dunn, 47 W. Irving st., Corry, Penn.
Mrs. S. B. Wildey, 152 Keap st., Brooklyn, N.Y.
Mrs. Lily Trimble, Washington, Ark.
Hannah J. Coggins, 22 Webster st., Medford, Mass.
Bertha F. Butler, 447 Meridian st., E. Boston, Mass.
Mrs. A. F. Feilitzsch, Metamora, Ill.
Mrs. A. M. Parmelee, 258 Warren st., Hudson, N.Y.

Fourth Prizes, $5.

Laura Phillips, Rutledge, Tenn.
Mrs. E. Buckner, Burlington, Kan.
Julia M. Murphy, 88 Devens st., Charlestown, Mass.
Mrs. H. W. Woods, Barre, Mass.
Emma Baker, Pavilion, N.Y.
Mrs. Y. B. Dennett, Taunton, Mass.
Sybil McFarland, Martinsburg, Ohio.
Mrs. G. M. Bosworth, 12 Florence st., Malden, Mass.
Mrs. R. J. Emery, Gaines, N.Y.
Emma E. Nash, 70 Franklin st., Cambridgeport, Mass.

DEPARTMENT No. 5.

First Prize, $50.

Mrs. W. L. Gavett, 17 Sanford ave., Plainfield, N.J.

Second Prizes, $25.

Mrs. A. E. Ould, 118 W. 61st st., New York, N.Y.
Mrs. John Shaw, Red Oak, Iowa.
Mrs. A. Harford, Verona, Ill.
E. F. Fitch, 58 Olive st., New Haven, Conn.

Third Prizes, $10.

Stella M. Day, Box 106, Hampden, Mass.
Nellie Bickford, 40 Asylum st., Hartford Conn.
Mrs. A. H. Hall, 1367 Antoine st., Detroit, Mich.
Emma Danvers, Lents, Oregon.
Mrs. H. W. Rankin, Plainfield, N.J.
Ida J. Whitehouse, Suncook, N.H.
Mrs. M. A. Fenton, Verndale, Minn.
Miss A. P. Haag, 528 Euclid ave., Cleveland, Ohio.
Mrs. C. M. Kryger, Odell City, So. Dak.
Florence G. Conway, 9 Pearl st., Marblehead, Mass.

Fourth Prizes, $5.

Alice Hinckley, Box 211, Stonington, Conn.
Julia Hill, Half Way, N.Y.
Mary E. Ray, Metamora, Ill.
Florence L. Allen, Whitinsville, Mass.
Cora Burris, Box 375, Clinton, Mo.
Mary F. Gates, 8 Howard st., Westfield, Mass.
Helen E. Lord, 80 Elizabeth st., Utica, N.Y.
Sarah Henry, Broadway and 26th st., Paterson, N.J.
Mrs. W. L. Eckels, Mechanicsburg, Pa.
Mrs. Eliza H. Irish, Windham Centre, Me.

DEPARTMENT No. 6.

First Prize, $50.

Libbie M. Fisk, Maywood, Ill.

Second Prizes, $25.

J. Florence Caplin, 408 So. Ninth st., Minneapolis, Minn.
Mrs. T. P. Chase, Socorro, New Mexico.
May Betzer, Seward, Neb.
Josie W. Stratton, Kent's Hill, Me.

Third Prizes, $10.

Sallie Story, Box 207, Catskill, N.Y.
Sarah A. Stanton, Otselie, N.Y.
Effie Fenton, Box 204, Pine Island, Minn.
Isabell Danvers, Lents, Oregon.
Mrs. H. C. Wells, Platte City, Mo.
Miss M. O'Reilly, Walnut ave., Jamaica Plain, Mass.
Mrs. E. S. Hayes, 713 No. Main st., Bloomington, Ill.
Mrs. D. W. Mandell, Greenwich, N.Y.
Mrs. R. A. Bartlett, Caribou, Me.
Mrs. C. A. Jewell, 22 Wyoming st., Roxbury, Mass.

Fourth Prizes, $5.

Mrs. L. DeLange, 101 Opera House Blk., Denver, Col.
Mrs. D. Warner, Grove, Ohio.
Mrs. J. P. Campbell, 44 Eden st., Chelsea, Mass.
Mrs. E. C. Weber, 843 22d ave., Minneapolis, Minn.
Mrs. E. F. Heroy, 327 Salmon st., Portland, Oregon.
Mrs. L. T. Dickinson, 924 Gillespie st., Chattanooga, Tenn.
Maggie Stout, Centerville, N.J.
Mrs. Oscar Morse, W. Medway, Mass.
Mrs. Amanda Flint, Portland, Pa.
Alice Pangborn, Main st., Aylmer, Canada, P.Q.

DEPARTMENT No. 7.

First Prize, $50.

Elise Jungbluth, Beverly Plantation, Beaufort, S.C.

Second Prizes, $25.

Mathilde E. Jones, Beverly Plantation, Beaufort, S.C.
Mrs. H. Naylor, 200 E. 10th st., Austin, Tex.
Mrs. G. L. Cooper, 240 E. Main st., Meriden, Conn.
Mrs. H. Phil, 6 Weed st., Lowell, Mass.

Third Prizes, $10.

Fannie G. Sawyer, Box 122, W. Medway, Mass.
Miss M. J. McCollough, Bloomington, Ind.
Ellen M. Williston, Wellsboro, Pa.
Florence D. Reynolds, Franklinville, N.Y.
Inez Redding, 57 Crescent ave., Chelsea, Mass.
Mrs. N. H. Moon, W. Medway, Mass.
Haidee Smith, Box 159, W. Medway, Mass.
Miss C. B. Fitch, 58 Olive st., New Haven, Conn.
Mrs. D. C. Thomas, Willow Grove, Ky.
Mary Laughren, 176 Williams st., Montreal, Canada.

Fourth Prizes, $5.

Mary E. Rowe, Melville, La.
Mrs. K. W. Lant, Newton, Iowa.
Margaret Blanchard, 110 Charles st., Boston, Mass.
Mrs. L. C. Bradford, Holland, Mich.
Edna F. Smith, 103 State st., Newburyport, Mass.
Lucy A. H. Smith, 389 W. 4th st., So. Boston, Mass.
Mamie Hegner, 1246 Villa st., Racine, Wis.
Mrs. Perry Wightman, 673 Sheffield ave., Chicago, Ill.
Lily Faas, Leeds, Mass.
Mrs. C. A. Van Dewalker, Pamelia, N.Y.

DEPARTMENT No. 8.

First Prize, $50.

M. J. Davis, 14 Eldert st., Brooklyn, N.Y.

Second Prizes, $25.

Mrs. M. Croft, San Diego, Tex.
Gertrude Bradley, 103 State st., Newburyport, Mass.
Mrs. C. A. Stearns, Coronado Beach, Cal.
May Forncrook, Eldridge, N.Y.

Third Prizes, $10.

Mrs. W. H. Ely, Brooklyn, Pa.
Mrs. S. R. Sharp, Box 86, Homer, Ill.
Mrs. F. H. Fox, 154 Main st., W. Superior, Wis.
A. M. Fitch, 58 Olive st., New Haven, Conn.
Miss S. W. Fisk, Fayetteville, N.Y.
Phena Milne, 143 Lafayette ave., Passaic, N.J.
Mattie H. Chamberlain, Jordan, N.Y.
Abbie Spooner, Greenville, Mich.
Mrs. G. W. Hubbard, 178 De Kalb ave., Brooklyn, N.Y.
Mrs. C. H. Weagley, 1422 Washington ave., St. Louis, Mo.

Fourth Prizes, $5.

Annie King, 426 North st., Pittsfield, Mass.
Jane Murphy, 23 Monument ave., Charlestown, Mass.
Alice A. Chamberlain, Sennett, N.Y.
Jessie D. Roedel, 12 No. Fifth st., Lebanon, Pa.
Mrs. J. P. W. Harlan, 1637 Washington ave., St. Louis, Mo.
Mrs. Chas. Cleaver, 5335 Cornell ave., Chicago, Ill.
Miss M. L. Boswell, Oakley, Pa.
Mrs. G. C. Millersen, Mechanicsburg, Pa.
Mrs. Geo. Chamberlain, Eldridge, N.Y.
Lena Thatcher, Frankfort, N.J.

DEPARTMENT No. 9.

First Prize, $50.

Eliza Sherman, De Funiak Springs, Fla.

Second Prizes, $25.

Annie S. Converse, So. Worthington, Mass.
S. E. Morrison, 39 E. 62d st., New York, N.Y.
Lillian E. Converse, So. Worthington, Mass.
Jeannette Gardhouse, Box 172, Rochelle, Ill.

Third Prizes, $10.

Jennie M. Phipps, Stanton, Mich.
Helen Robbins, 795 Washington st., Boston, Mass.
Clara Bell, Strafford, N.Y.
Mrs. N. E. Rowe, 49 Oak st., Taunton, Mass.
Edith Williams, 23 Grosvenor st., Toronto, Canada.
Edith R. Wills, 99 State st., Newburyport, Mass.
Susan H. Mann, 32 Prospect st., Greenfield, Mass.
Anna May, Cinnaminson, N.J.
Anna P. Clark, Colmar, Pa.
Lizzie L. Anthony, Box 24, Oroville, Cal.

Fourth Prizes, $5.

Miss E. Flo Trimmer, Hanovor, Pa.
Esther Macks, Los Gatos, Cal.
Lissie Lowe, Rutledge, Tenn.
Mrs. M. L. Gould, La Tourette House, Bayonne, N.T.
Mrs. H. A. Shelden, 28 Clarke st., Newport, R.I.
Mrs. Mary Metcalf, Whitinsville, Mass.
Mrs. C. L. Coyner, San Diego, Texas.
Maggie Eddy, Audubon, Iowa.
Mrs. D. O. Gilbert, Benkelman, Neb.
Maida Brewer, Largo, New Mexico.

DEPARTMENT No. 10.

First Prize, $50.

Miss A. M. Von Blomberg, 308 Boylston st., Boston, Mass.

Second Prizes, $25.

Jeanne Marcelles, Holliston, Mass.
Miss E. S. Egery, Barre, Mass.
M. M. Babbitt, Randolph, Mass.
Mrs. H. E. Clough, 16 Liberty st., Oshkosh, Wis.

Third Prizes, $10.

Mrs. Robt. Purdy, Noroton, Conn.
Mrs. E. S. Wood, Box 166, Rondout, N.Y.
Ruthie Stratton, W. Medway, Mass.
A. M. Fitch, 58 Olive st., New Haven, Conn.
Mrs. H. F. Walker, 123 Washington st., Lynn, Mass.
Mrs. C. L. Hollister, Box 193, Eldora, Iowa,
Maria A. Hamblett, Box 205, Milford, N.H.
Alice M. Robinson, 42 Granite st., Glouces-ter, Mass.
Mrs. A. W. Stratton, Box 158, Framingham, Mass.
Mrs. Charles Breck, The Dakota, New York, N.Y.

Fourth Prizes, $5.

Mrs. Alida Lipe, Box 310, Canajoharie, N.Y.
Miss T. A. Anders, Plymouth, Iowa.
Miss A. Z. Potter, 673 Sheffield ave., Chicago, Ill.
Flora L. Metheny, Epsom, Ind.
Bertha Weaber, Box 882, Vineland, N.J.
Mrs. H. M. Brent, 1914 Centre ave., Bay City, Mich.
Miss S. Sage, Peoria, Fla.
Ida F. Wildey, 152 Keap st., Brooklyn, N.Y.
Mrs. Henry Egan, 110 Bernard st., San Francisco, Cal.
Mrs. E. L. DeWitt, 841 E. Broad st., Columbus, Ohio.

DEPARTMENT 1.

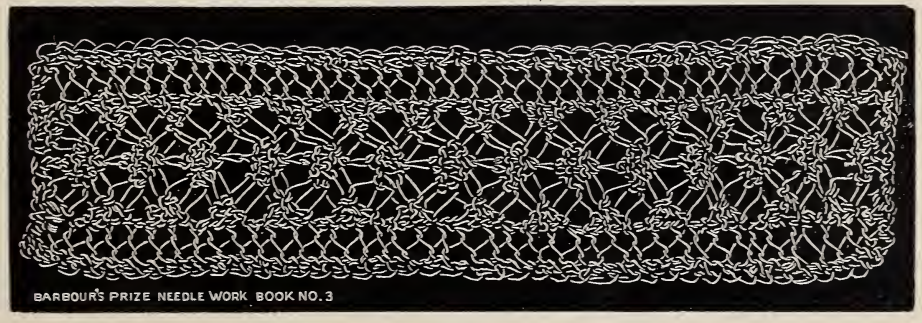
PART 1. — KNITTING.

LINEN COUNTERPANE.

PRIZE ARTICLE.

[Contributed by Miss M. S. Brown, No. 30 Mt. Pleasant St., Woburn, Mass.]

Materials: Barbour's flax thread, No. 100, 3-cord, 200 yards spools, two steel needles, No. 19, and sixteen large hemstitched linen handkerchiefs. If pillow-shams and scarf for dressing-case are made to match, four handkerchiefs will be needed for each sham, and three for the scarf. To make the spread, join the handkerchiefs with the insertion, four each way, and edge all around with the lace. Either lace or insertion may be made wider, if desired, by repeating the pattern.



Linen Counterpane. — Insertion.

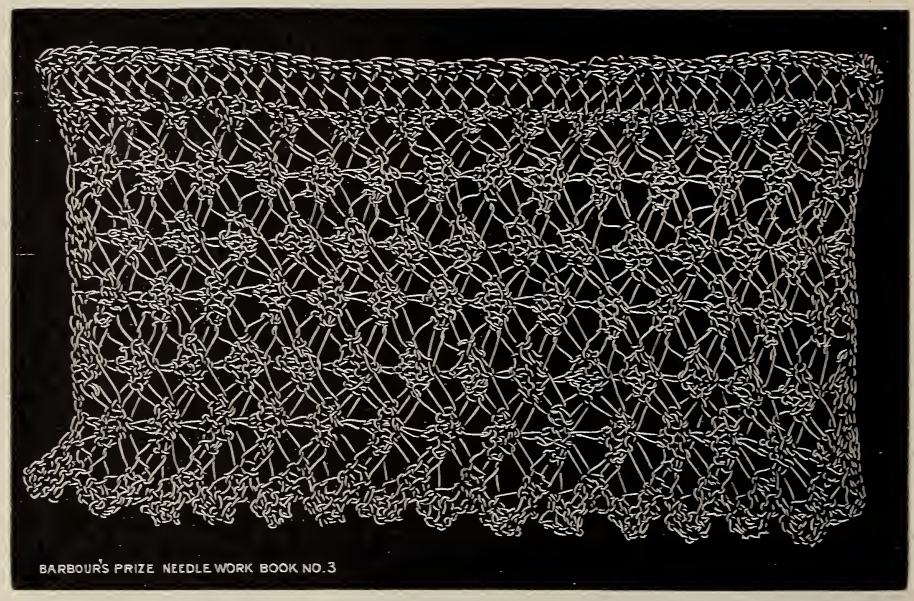
Insertion. — Cast on 17 sts, knit across plain.

1. K 3, o, n, k 3, o, k 1, o, n, k 3, o, n, k 1.
2. K 3, o, n, n, o, k 3, o, n, k 3, o, n, k 1.
3. K 3, o, n, n, o, k 5, o, n, k 1, o, n, k 1.

4. K 3, o, n, o, n, k 3, n, o, n, k 1, o, n, k 1.
5. K 3, o, n, k 1, o, n, k 1, n, o, k 3, o, n, k 1.
6. K 3, o, n, k 2, o, n, sl and b, o, k 4, o, n, k 1.

Repeat from 1st row.

Lace. — Cast on 31 sts, knit across plain.



Linen Counterpane. — Lace.

1. K 3, o, n, k 3, * o, k 1, o, n, k 3, n, repeat from *, o, k 1, o, k 6.

2. K 6, * o, k 3, o, n, k 1, n, repeat from *, o, k 3, o, n, k 3, o, n, k 1.

3. K 3, o, n, n, * o, k 5, o, sl, n and b, repeat from *, o, k 5, o, k 6.

4. Cast off 4, k 1, o, * n, k 3, n, o, k 1, o, repeat from *, n, k 3, n, o, n, k 1, o, n, k 1.

5. K 3, o, n, k 1, o, * n, k, 1, n, o, k 3, o, repeat from *, n, k 1, n, o, k 3.

6. K 3, o, k 1, o, * sl, n and b, o, k 5, o, repeat from *, sl, n and b, o, k 4, o, n, k 1.

Repeat from 1st row.

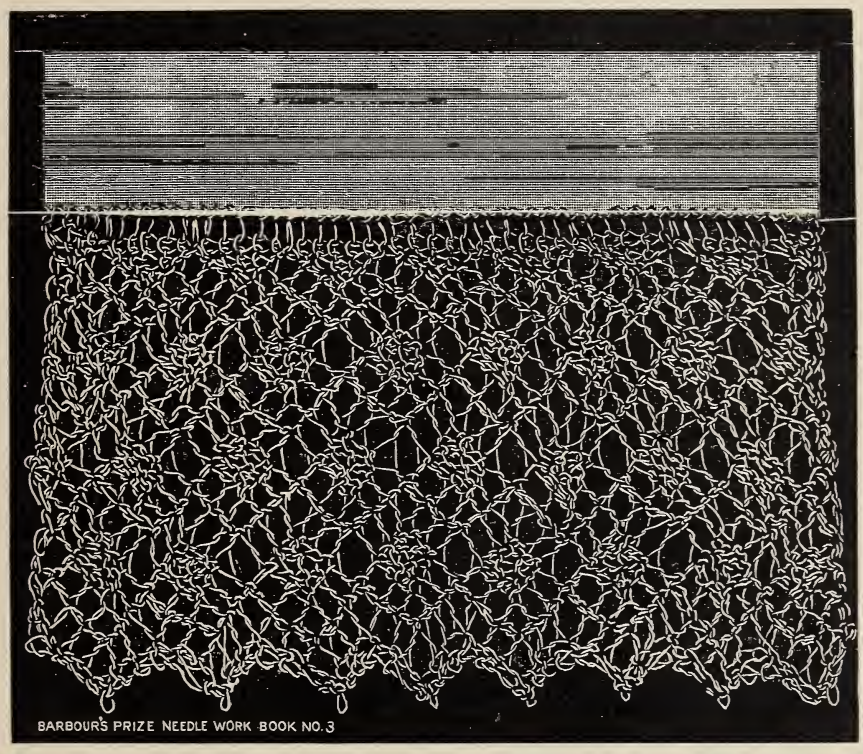
SPIDER LACE.

PRIZE ARTICLE.

[Contributed by ADELIA F. BURKHOLM, 359 Broadway, Everett, Mass.]

Materials: Barbour's flax thread, No. 90, 3-cord, 200 yards spools, and 2 steel needles, No. 16.

Cast on 22 sts; knit across plain.



Spider Lace.

1. Sl 1, k 1, o, n, o, k 1, o, n, o, n, k 1, n, o, n, o, k 1, o, n, o, n, k 3.

2, 4, 6, 8, 10. K plain. To form a nice edge by which to sew the lace to material, put needle under thread, at beginning of these rows, insert same toward you into 1st st, slip st to right-hand needle, then throw thread forward. This does nor make any extra stitches,

but forms a chain along the upper edge of the lace, and when sewing lace on, if care is taken to catch both sides of each link of this chain to the garment, a very pretty hem-stitching is formed.

3. Sl 1, k 1, o, n, o, k 3, o, n, o, sl, n and b, o, n, o, k 3, o, n, o, n, k 2.

5. Sl 1, k 1, o, n, o, k 5, o, sl, n and b, o, n, o, k 5, o, n, o, n, k 1.

7. Sl and b, k 1, o, n, o, n, k 1, n, o, n, o, k 1, o, n, o, n, k 1, n, o, n, o, k 3.

9. Sl 1, n, o, n, o, sl, n and b, o, n, o, k 3, o, n, o, sl, n and b, o, n, o, k 4.

11. Sl 1, n, o, sl, n and b, o, n, o, k 5, o, sl, n and b, o, n, o, k 5.

12. K plain. Repeat from 1st row.

This pattern is nearly wholly original with me, and is a very pretty trimming for handkerchiefs, etc. An insertion to match is made by knitting both edges alike. The lace may be easily knitted wider or narrower, by repeating the pattern. I have used this design for lace curtains, which were considered very beautiful.

LEAF AND SHELL LACE.

PRIZE ARTICLE.

[Contributed by ELIZABETH P. FARMER, 33 Briggs Street, Salem, Mass.]

Materials: Barbour's flax thread, No. 100, 3-cord, 200 yards spools, and 2 knitting-needles, No. 22.

Cast on 62 sts, k across plain.

1. K 3, o, n, k 1, o, k 1, n, p 1, n, k 1, o, k 1, o, k 1, n, p 1, n, k 1, o, k 1, o, k 1, n, p 1, n, k 1, o, k 1, o, k 1, n, p 1, n, k 1, o, k 3, o, n, k 2, o 2, n, k 12 (o 2, p 2 tog), twice.

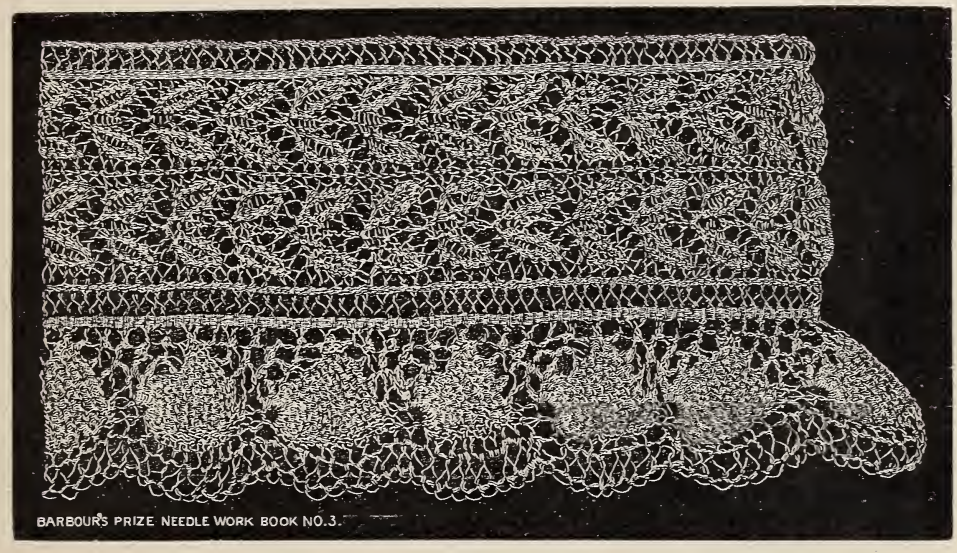
2. O, p 2 tog, o 2, p 2 tog, k 13, k 1 loop, p 1 loop, k 4, o, n, p 4, k 1, p 3, k 1, p 3, k 1, p 7, k 1, p 3, k 1, p 3, k 1, p 5, k 1, o, n, k 1.

3. K 3, o, n, k 1, o, k 1, n, p 1, n, k 1, p 1, k 1, n, p 1, n, k 1,

o, k 1, o, k 1, n, p 1, n, k 1, p 1, k 1, n, p 1, n, k 1, o, k 3, o, n, k 17 (o 2, p 2 tog), twice.

4. O, p 2 tog, o 2, p 2 tog, k 19, o, n, p 4, k 1, p 2, k 1, p 2, k 1, p 7, k 1, p 2, k 1, p 2, k 1, p 5, k 1, o, n, k 1.

5. K 3, o, n, k 1, o, k 1, o, n, p 1, n, p 1, n, p 1, n, o, k 1, o, k



Leaf and Shell Lace.

1, o, k 1, o, n, p 1, n, p 1, n, p 1, n, o, k 1, o, k 3, o, n, k 2 (o 2, n), twice, k 11 (o 2, p 2 tog), twice.

6. O, p 2 tog, o 2, p 2 tog, k 13, p 1, k 2, p 1, k 4, o, n, p 5, k 1 p 1, k 1, p 1, k 1, p 9, k 1, p 1, k 1, p 1, k 1, p 6, k 1, o, n, k 1.

7. K 3, o, n, k 1, o, k 3, o, sl, n and b, p l, sl, n and b, o, k 3, o, k 1, o, k 3, o, sl, n and b, p 1, sl, n and b, o, k 3, o, k 3, o, n, k 2 (o 2, n), 3 times, k 11 (o 2, p 2 tog), twice.

8. O, p 2 tog, o 2, p 2 tog, k 13, p 1, k 2, p 1, k 2, p 1, k 4, o, n, p 7, k 1, p 13, k 1, p 8, k, 1, o, n, k 1.

9. K 3, o, n, k 1, o, k 5, o, sl, n and b, o, k 5, o, k 1, o, k 5, o, sl, n and b, o, k 5, o, k 3, o, n, k 22 (o 2, p 2 tog), twice.

10. O, p 2 tog, o 2, p 2 tog, k 24, o, n, p 34, k 1, o, n, k 1.

11. K 3, o, n, k 1, o, k 1, n, p 1, n, k 1, o, k 1, o, k 1, n, p 1,

n, k 1, o, k 1, o, k 1, n, p 1, n, k 1, o, k 1, o, k 1, n, p 1, n, k 1, o, k 3, o, n, k 2 (o 2, n), 4 times, k 12 (o 2, p 2 tog), twice.

12. O, p 2 tog, o 2, p 2 tog, k 13 (k 1, p 1, k 1), 3 times, k 1, p 1 (in loop), k 4, o, n, p 4, k 1, p 3, k 1, p 3, k 1, p 7, k 1, p 3, k 1, p 3, k 1, p 5, k 1, o, n, k 1.

13. K 3, o, n, k 1, o, k 1, n, p 1, n, k 1, p 1, k 1, n, p 1, n, k 1, o, k 1, o, k 1, n, p 1, n, k 1, p 1, k 1, n, p 1, n, k 1, o, k 3, o, n, k 26 (o 2, p 2 tog), twice.

14. O, p 2 tog, o 2, p 2 tog, k 28, o, n, p 4, k 1, p 2, k 1, p 2, k 1, p 7, k 1, p 2, k 1, p 2, k 1, p 5, k 1, o, n, k 1.

15. K 3, o, n, k 1, o, k 1, o, n, p 1, n, p 1, n, p 1, n, o, k 1, o, k 1, o, k 1, o, n, p 1, n, p 1, n, p 1, n, o, k 1, o, k 3, o, n, k 2 (o 2, n), 5 times, k 14, (o 2, p 2 tog), twice.

16. O, p 2 tog, o 2, p 2 tog, k 15 (k 1, p 1, k 1), 4 times, k 1, p 1, k 4, o, n, p 5, k 1, p 1, k 1, p 1, k 1, p 9, k 1, p 1, k 1, p 1, k 1, p 6, k 1, o, n, k 1.

17. K 3, o, n, k 1, o, k 3, o, sl, n and b, p 1, sl, n and b, o, k 3, o, k 1, o, k 3, o, sl, n and b, p 1, sl, n and b, o, k 3, o, k 3, o, n, k 2 (o 2, n), 6 times, k 17 (o 2, p 2 tog), twice.

18. O, p 2 tog, o 2, p 2 tog, k 18 (k 1, p 1, k 1), 5 times, k 1, p 1, k 4, o, n, p 7, k 1, p 13, k 1, p 8, k 1, o, n, k 1.

19. K 3, o, n, k 1, o, k 5, o, sl, n and b, o, k 5, o, k 1, o, k 5, o, sl, n and b, o, k 5, o, k 3, o, n, k 16, take 16th st back on left-hand needle, slip 21 sts over it, then take it back on right-hand needle, knitting it (o 2, p 2 tog), twice.

20. O, p 2 tog, o 2, p 2 tog, k 18, o, n, p 34, k 1, o, n, k 1.

The upper part of the lace, omitting the scallop, makes a beautiful insertion.

DIAMOND LACE FLOUNCE.

PRIZE ARTICLE.

[Contributed by Mrs. H. F. Locke, Redding, Iowa.]

Materials: Barbour's flax thread, No. 80, 3-cord, 200 yards spools, and 2 knitting-needles, No. 19.

Cast on 111 sts.

1. Sl 1, k 2, * o, n, k 2 (n, o 2, n), twice, k 3, n, o, k 1, repeat from * 5 times.

2. O, k rest plain, p 1, k 1, in o 2 loops. All even rows same to 50th.

3. Sl 1, k 3, * o, n, k 3, n, o 2, n, k 4, n, o, k 3, repeat from * 5 times.

5. Sl 1, k 4, * o, n, k 9, n, o, k 5, repeat 5 times from *.

7. Sl 1, k 5, * o, n, k 7, n, o, k 7, repeat 5 times, always from *.

9. Sl 1, k 6, * o, n, k 5, n, o, k 9, repeat 5 times.

11. Sl 1, k 7, * o, n, k 3, n, o, k 3, n, o 2, n, k 4, repeat 5 times.

13. Sl 1, k 8, * o, n, k 1, n, o, k 2 (n, o 2, n), twice, k 3, repeat 5 times.

15. Sl 1, k 9, * o, k 3 tog, o, k 5, n, o 2, n, k 6, repeat 5 times.

17. Sl 1, k 10, o, k 3 tog, k 2 (n, o 2, n), twice, k 3, n, * o, k 1, o, n, k 2 (n, o 2, n), twice, k 3, n, repeat from * 3 times, o, k 1, o, n, k 2 (n, o 2, n), twice, k 4, o, k 1.

19. Sl 1, k 11, * o, n, k 3, n, o 2, n, k 4, n, o, k 3, repeat 5 times.

21. Sl 1, k 12, * o, n, k 9, n, o, k 5, repeat 5 times.

23. Sl 1, k 2, n, o 2, n, k 7, * o, n, k 7, n, o, k 7, repeat 5 times.

25. Sl 1, k 14, * o, n, k 5, n, o, k 9, repeat 5 times.

27. Sl 1, k 15, * o, n, k 3, n, o, k 3, n, o 2, n, k 4, repeat 5 times.

29. Sl 1, k 16, * o, n, k 1, n, o, k 2 (n, o 2, n), twice, k 3, repeat 5 times.

31. Sl 1, k 2 (n, o 2, n), twice, k 7, * o, k 3 tog, o, k 5, n, o 2, n, k 6, repeat 5 times.

33. Sl 1, k 18, o, k 3 tog, k 2, (n, o 2, n), twice, k 3, * n, o, k 1, o, n, k 2 (n, o 2, n), twice, k 3, repeat 4 times from *, k 1, o, k 1.

35. Sl 1, k 19, * o, n, k 3, n, o 2, n, k 4, n, o, k 3, repeat 5 times.

37. Sl 1, k 20, * o, n, k 9, n, o, k 5, repeat 5 times.

39. Sl 1, k 2, n, o 2, n, k 15, * o, n, k 7, n, o, k 7, repeat 5 times.

Diamond Lace Flounce.

41. Sl 1, k 22, * o, n, k 5, n, o, k 9, repeat 5 times.

43. Sl 1, k 15, n, o 2, n, k 4, * o, n, k 3, n, o, k 3, n, o 2, n, k 4, repeat 5 times.

45. Sl 1, k 13 (n, o 2, n), twice, k 3, * o, n, k 1, n, o, k 2 (n, o 2, n), twice, k 3, repeat 5 times.

47. Sl 1, k 2 (n, o 2, n), 3 times, k 1, n, o 2, n, k 6, * o, k 3 tog, o, k 5, n, o 2, n, k 6, repeat 5 times.

49. Sl 1, k 13 (n, o 2, n), twice, k 3, n, * o, k 1, o, n, k 2 (n, o 2, n), twice, k 3, n, repeat 5 times.

50. Plain. All even rows same, save 64th and 80th.

51. Sl 1, k 15, n, o 2, n, k 4, n, * o, k 3, o, n, k 3, n, o 2, n, k 4, n, repeat 5 times.

53. Sl 1, k 22, n, * o, k 5, o, n, k 9, n, repeat 5 times.

55. Sl 1, k 2, n, o 2, n, k 15, n, * o, k 7, o, n, k 7, n, repeat 5 times.

57. Sl 1, k 20, n, * o, k 9, o, n, k 5, n, repeat 5 times.

59. Sl 1, k 19, n, * o, k 3, n, o 2, n k 4, o, n, k 3, n, repeat 5 times.

61. Sl 1, k 18, n, * o, k 2 (n, o 2, n), twice, k 3, o, n, k 1, n, repeat 5 times.

63. Sl 1, k 2 (n, o 2, n), twice, k 7, n, * o, k 5, n, o 2, n, k 6, o, k 3 tog, repeat 5 times.

64. N, k rest plain.

65. Sl 1, k 16, n, o, k 1, o, k 3 (n, o 2, n), twice, k 3, n, * o, k 1, o, n, k 2 (n, o 2, n), twice, k 3, n, repeat from * 4 times.

67. Sl 1, k 15, n, * o, k 3, o, n, k 3, n, o 2, n, k 4, n, repeat 5 times.

69. Sl 1, k 14, n, * o, k 5, o, n, k 9, n, repeat 5 times.

71. Sl 1, k 2, n, o 2, n, k 7, n, * o, k 7, o, n, k 7, n, repeat 5 times.

73. Sl 1, k 12, n, * o, k 9, o, n, k 5, n, repeat 5 times.

75. Sl 1, k 11, n, * o, k 3, n, o 2, n, k 4, o, n, k 3, n, repeat 5 times.

77. Sl 1, k 10, n, * o, k 2 (n, o 2, n), twice, k 3, o, n, k 1, n, repeat 5 times.

79. Sl. 1, k 9, n, * o, k 5, n, o 2, n, k 6, o, k 3 tog, repeat 5 times.

80. N, k rest plain.

81. Sl 1, k 8, n, o, k 1, o, k 3 (n, o 2, n), twice, k 3, n, * o, k 1, o, n, k 2 (n, o 2, n), twice, k 3, n, repeat 4 times.

83. Sl 1, k 7, n, * o, k 3, o, n, k 3, n, o 2, n, k 4, n, repeat 5 times.

85. Sl 1, k 6, n, * o, k 5, o, n, k 9, n, repeat 5 times.

87. Sl 1, k 5, n, * o, k 7, o, n, k 7, n, repeat 5 times.

89. Sl 1, k 4, n, * o, k 9, o, n, k 5, n, repeat 5 times.

91. Sl 1, k 3, n, * o, k 3, n, o 2, n, k 4, o, n, k 3, n, repeat 5, times.

93. Sl 1, k 2, n, * o, k 2 (n, o 2, n), twice, k 3, o, n, k 1, n, repeat 5 times.

95. Sl 1, k 1, n, * o, k 5, n, o 2, n, k 6, o, k 3 tog, repeat 5 times.

96. K plain.

Repeat from 1st row. This lace may be made as much wider or narrower as desired. It is a useful pattern for knitting a variety of articles, such as yokes, sleeves. tidies, etc., and beautiful window draperies may be knitted entirely of the diamonds, with pointed edge.

LINK LACE.

[Contributed by Miss S. Viletta Doane, Essex, Conn.]

Materials: Barbour's flax thread, No. 80, 3-cord, 200 yards spools, and 2 steel needles, No. 17.

Cast on 18 sts, k once across.

1. K 3 (o 2, p 2 tog, k 1), 4 times, k 3.

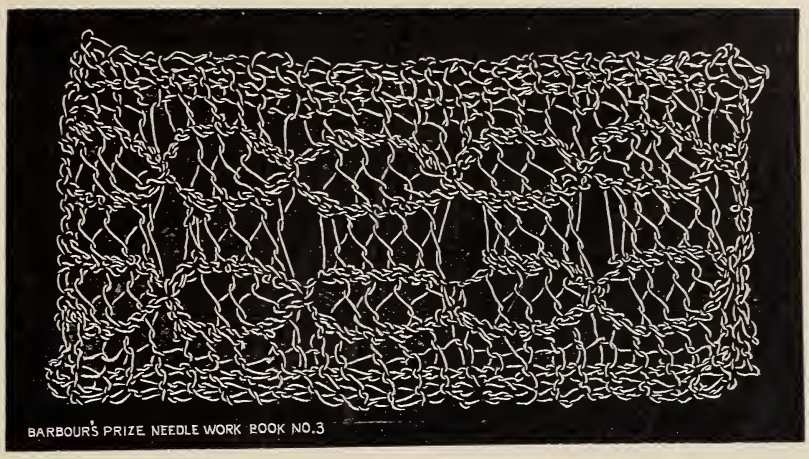
2, 3, 4, 5, 6, 7, 8. Like 1st row.

9. K 3 (o 2, k 3 tog, k 3 tog, o 4, k 3 tog, k 3 tog, o 2), k 3.

10. K 3 (o 2, p 1, k 1st and 3d sts on left-hand needle tog, n, p 1, o 2, k 1, k 1st and 3d sts tog, n. k 1), o, k 3.

To shorten the links, omit the 7th and 8th rows. The lace may be made of any desired width by knitting the directions inclosed in parentheses the requisite number of times, and any pretty scallop

may be added to form an edge. By repeating these directions, also, the pattern may be used for cushion-covers, yokes, sleeves, or for



Link Lace.

any desired purpose. Care should be taken in knitting to make 1 st of each o when going back in 9th and 10th rows. In other rows, o 2 makes 1 st when going back.

PART 2. — CROCHETING.

PAUL REVERE ROSES.

PRIZE ARTICLE.

[Contributed by NETTIE M. POOLE, 2 Bellingham Ave., Revere, Mass.]

Materials: Barbour's flax thread, No. 80, 3-cord, 200-yards spools, and a fine steel hook.

1. Ch 10, join; * ch 3, catch in the ring, repeat from * 4 times; in ch of 3 work 1 dc, 1 stc, 3 tc, 1 stc, 1 dc; repeat to form 5 scallops, which make the inner petals of the rose. Ch 4, catch with

stc between petals of last row, at the back; fill each ch of 4 with 1 dc, 1 stc, 7 tc, 1 stc, 1 dc. For 3d row, make ch of 5, catching between petals of last row, and fill as before, with 4 more tc in each shell or petal, drawing out the sts longer. Ch 6, for the next row, catching between each previous petal with a tc, and work as in 5th row, adding 3 extra tc. Catch the petals down closely, after last is made, ch 30, turn, work back with 1 dc in each st, fasten securely and break thread. This completes rose and stem.

2. For the leaf, ch 10, 1 dc in each st except last, in that 3 sts;

Paul Revere Roses.

work up the side in right of sts, ch 1, turn, work back, with 3 sts in last; then work up other side and down again same way as before, until the leaf has 2 notches on each side. Make 2 leaves, join to stem at 8th st, 1 each side, joining at side of leaf to last petals of rose. Fasten next 2 leaves 8 sts above on stem, and join 2d spray to 1st in working.

3. For the heading, fasten in top of stem, ch 10, catch in tip of leaf on next spray, ch 20, catch in next stem, and repeat to end; turn, ch 3, and make a tc in each st of ch.

This pattern makes very pretty passementerie.

PANSY LACE.

PRIZE ARTICLE.

[Contributed by Miss ALICE S. LUKA, 2720 Park Ave., Philadelphia, Penn.]

Materials: Barbour's flax thread, No. 80, 3-cord, 200-yards spools, and a fine steel hook. Begin working the circle first.

1. Ch 10, close in a loop with 1 sc in 1st st of ch, ch 4, to take place of 1 dtc (thread over twice), 20 dtc in loop, each separated by 1 ch, join with 1 sc to top of 4 ch.

2. Ch 3, 3 trebles in same st with sc, * 3 tc under 1 ch, repeat from * 19 times, at the end of round fasten with sc in 3 ch, turn.

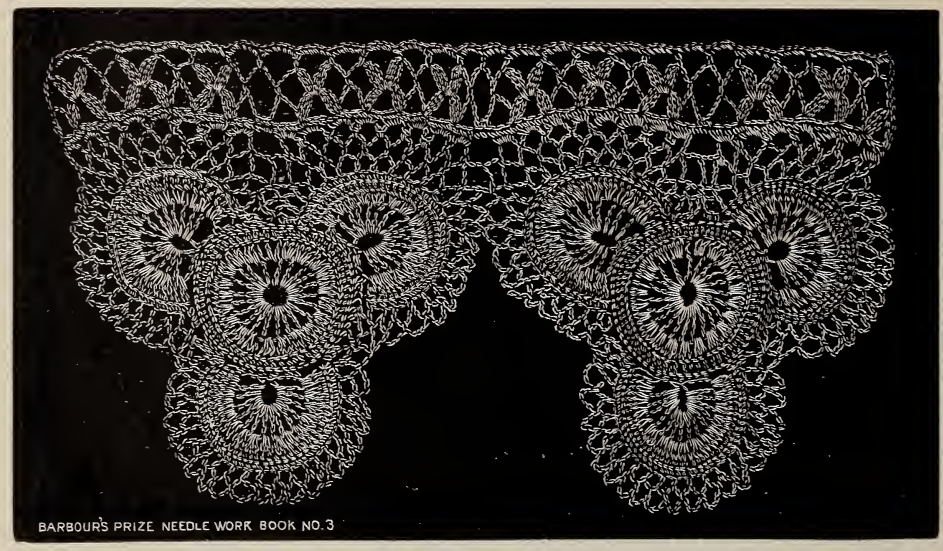
3. Ch 1, 1 dc in each st around, taking the back half of st, 1 sc in 1st dc, at end of round, turn.

4. Ch 1, dc in every st around, taking back half of st, sc in 1 ch at end, turn. These two rounds form a rib.

5. Ch 1, dc in each of 9 sts, taking back half, as before, ch 10, close in a loop with sc in last dc, dc in next 4 sts, turn; ch 1, 14 dtc in loop with 1 ch between each, ch 1, fasten in 4th dc, turn; ch 1, 3 tc under every 1 ch, at end of round miss 2 dc, sc in next dc, turn; ch 1, dc in every st (taking back half of loop), at end of round make 1 dc in each of 3 dc, turn; ch 3, miss 3 dc, dc in next dc, * ch 4, miss 1 dc, dc in next dc, repeat from * around, at end make dc in each of 3 dc, turn; * ch 5, dc in 4 ch, repeat from * around. This completes one side petal of the "pansy."

6. Ch 2, miss 1 dc, dc in next 10 dc, as before, ch 10, close with sc in last dc, 4 dc in next 4 dc, turn; ch 1, 14 dtc in loop, each separated by 1 ch, miss 2 dc at end, 1 sc in next dc, turn; ch 1, 3 tc under every 1 ch all around, miss 2 dc, fasten with sc in 3d dc, turn; ch 1, dc in every dc, always taking back half of loop, miss 2 dc at end of round, fasten in 3d dc with 1 sc, turn; ch 1, dc in each dc, to end of round, dc in next 3 dc, turn; ch 4, miss 3 dc, dc in next dc, * ch 4, miss 1, dc in next dc, repeat from * around, dc in next 3 dc, turn; ch 2, dc in 2 ch of last circle, turn; ch 2, dc in 4 ch, ch 2, sc in 5 ch of previous circle, turn; ch 2, dc in 4 ch * ch 5, dc in next 4 ch, repeat all around.

7. Ch 2, miss 1 dc, dc in 11 dc, ch 10, close in a loop with sc in last dc, 4 dc in next 4 dc, turn; ch 1, 14 dtc in loop, with 1 ch between each, at end of round ch 1, miss 3 dc, sc in next, turn; ch 1, 3 tc under every 1 ch, miss 2 dc, sc in next, turn; ch 1, dc in dc around, miss 1 dc of centre circle, sc in 2d dc, turn; ch 1, dc in every dc, at end of round dc in 3 dc, turn; ch 4, miss 3 dc, dc in



Pansy Lace.

4th dc, * ch 4, miss 1, dc in next st, repeat from *, at end of round ch 2, dc in each of 3 dc of centre circle, turn; ch 2, dc in 2 ch of previous circle, turn; ch 2, dc in 4 ch of working circle, ch 2, turn; sc in 5 ch of previous circle, turn; 2 ch, dc in 4 ch of circle, * ch 5, dc in 4 ch, repeat from * 20 times, after dc in 4 ch make 2 ch, sc in 5 ch of 2d circle, ch 2, dc in 1st ch of 5th round, ch 2, sc in ch at end of previous circle, ch 2, break off thread and fasten neatly.

Repeat pattern from beginning.

Connect the last design to the previous one when working the 6th round of 5 ch loops; 7 ch are left between the 2 scallops, on each side; after the 7th chain, work 2 ch, fasten with sc in 8th ch of last design, * ch 2, turn, dc in 4 ch of 5th round, ch 2, sc in next ch,

turn, * repeat twice from * to *, then * ch 5, dc in 4 ch, repeat from * around.

For the heading:

1. Begin in 8th ch, * ch 4, 2 dc in next ch, ch 4, 2 dc in next ch, ch 4, 2 dc in next ch, ch 4, 2 dc in next ch, ch 4, 2 dc in next ch, ch 4, 2 dc in next ch, ch 2, dtc between the connections of the 2 petals, ch 2, 2 dc in 4 ch, repeat from *.

2. Begin in 4 ch at beginning of previous row, 4 dc in ch, 4 dc in next ch, repeat, putting 4 dc under each ch, 7 times in all, * ch 2, 4 dc under next ch, repeat, putting 4 dc under each of 8 ch, in all, repeat from * to end.

3. Begin at beginning of 2d row, dc in every dc, 2 dc under 2 ch all the way across.

4. Begin in 1st dc, with 1 dc, ch 3, dtc in same st, miss 3 sts, * 2 dtc in 4th st, retain last sts of 1st on needle and work off with last st of 2d dtc, ch 3, dc in same st with dtc, ch 7, miss 3 sts, dc in 4th st, ch 3, 2 dtc in same st, miss 4 sts, * 2 dtc in next st, ch 3, dc in with dtc, * ch 7, miss 3 sts, dc in next st, ch 3, 2 dtc in same st, miss 4 sts, 2 dtc in next, ch 3, dc in same st, ch 7, miss 3 sts, sc in next 3 sts, ch 7, miss 3 sts, dc in next, ch 3, 2 dtc in same st, miss 4 sts, 2 dtc in next, ch 3 dc in same st, repeat from *.

5. Begin at beginning between the middle of dtc, ch 4, dtc in same st, ch 3, dc in same st, ch 3, 2 dtc in same, ch 3, dc in 4th st of 7 ch, ch 3, 2 dtc between next 2 dtc, ch 3, 1 dc in same st, ch 3, 2 dtc in same place, ch 3, dc in 4th st of 7 ch, ch 3, 2 dtc between next 2 dtc, ch 3, dc in same place, ch 3, 2 dtc in same, ch 3, 1 dc in 4th st of 7 ch, ch 7, 1 dc in 4th st of next 7 ch, and repeat.

6. Begin in 1st dtc, ch 5, dc in 3 ch, * ch 5, dc in next 3 ch, repeat.

7. Dc 5 times in every 5 ch across.

This is an original design, much more tedious in description than in working. It is appropriate for any purpose, and particularly pretty for trimming the ends of a scrim scarf for table or bureau. May be made in white, gray, or ecru flax thread, according to the use for which it is destined.

FUCHSIA VINE AND PASSION LEAF LACE.

PRIZE ARTICLE.

[Contributed by Miss ANNIE M. QUACKENBUSH, Warwick, N.Y.]

Materials: Barbour's flax thread, No. 90, 3-cord, 200-yards spools, and a fine steel hook.

Ch 144 sts, turn.

1. Miss 6 sts, 4 tc in next 4, * ch 2, miss 2, 1 tc in next, repeat from * 4 times, 3 tc in next 3 sts, * ch 2, miss 2, 1 tc in next, repeat from * twice, 6 tc in next 6 sts, * ch 2, miss 2, 1 tc in next, repeat from * 21 times, 3 tc in next 3 sts, * ch 2, miss 2, 1 tc in next, repeat from * 8 times, 3 tc in next 3 sts, ch 2, miss 2, 1 tc in next, ch 5, turn. It will be seen that the pattern is formed of squares or spaces, with trebles, the spaces being formed by * ch 2, miss 2, 1 tc in next, * and to save unnecessary detail, only the number of spaces and trebles will be given hereafter, the latter including the one which helps form the last space.

2. Tc on each of 4 tc, 9 sp, 10 tc, 4 sp, 13 tc, 2 sp, 4 tc, 9 sp, 10 tc, 2 sp, 4 tc, 6 sp, 3 tc in 5 ch at end, ch 9, turn.

3. Miss 6, 4 tc in 3 sts of 9 ch and 1st of following tc, 7 sp, 4 tc, 1 sp, 16 tc, 9 sp, 31 tc, 1 sp, 4 tc, 1 sp, 4 tc, 8 sp, 4 tc, 1 sp, turn.

4. Ch 5, 4 tc on tc, 8 sp, 4 tc, 1 sp, 4 tc, 2 sp, 25 tc, 10 sp, 16 tc, 1 sp, 4 tc, 8 sp, 4 tc under ch at end, turn.

5. Ch 9, miss 6, 4 tc, 10 sp, 19 tc, 12 sp, 13 tc, 3 sp, 4 tc, 2 sp, 4 tc, 8 sp, 4 tc, 1 sp, turn.

6. Ch 5, 4 tc, 7 sp, 4 tc, 3 sp, 7 tc, 21 sp, 16 tc, 9 sp, 4 tc, turn.

7. Ch 9, miss 6, 4 tc, 1 sp, 4 tc, 7 sp, 28 tc, 17 sp, 10 tc, 3 sp, 7 tc, 6 sp, 4 tc, 1 sp, turn.

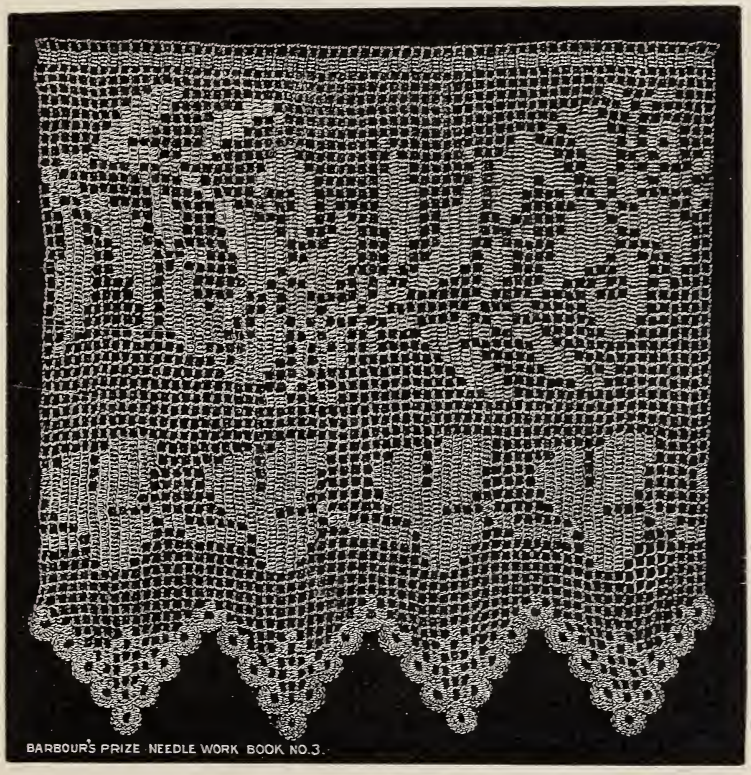
8. Ch 5, 4 tc, 5 sp, 10 tc, 4 sp, 16 tc, 13 sp, 16 tc, 1 sp, 13 tc, 6 sp, 4 tc, 3 sp, 4 tc, turn.

9. Ch 9, 4 tc, 2 sp, 4 tc, 2 sp, 4 tc, 5 sp, 13 tc, 1 sp, 16 tc, 13 sp, 16 tc, 4 sp, 13 tc, 4 sp, 4 tc, 1 sp, turn.

10. Ch 5, 4 tc, 3 sp, 10 tc, 1 sp, 7 tc, 4 sp, 19 tc, 2 sp, 4 tc, 8 sp, 16 tc, 1 sp, 10 tc, 7 sp, 4 tc, 3 sp, 4 tc, turn. Now begin to decrease the point.

11. Ch 4, 4 tc (missing 1st 3 tc), 1 sp, 4 tc, 9 sp, 7 tc, 2 sp, 13 tc, 9 sp, 19 tc, 5 sp, 4 tc, 1 sp, 4 tc, 1 sp, 10 tc, 3 sp, 4 tc, 1 sp, turn.

The design may be so readily followed from the illustration that it is not necessary to give further directions in detail. Four scallops



Fuchsia Vine and Passion Leaf Lace.

are formed by the pattern. After the last (65th) row, repeat from 2d row.

For the scallop on edge of lace, 7 tc under loop of ch between points, fasten with 1 dc between clusters of 4 tc, 12 tc under 2d, 3d, and 4th loops, fastening as before between groups of 4 tc, 15 tc under 5th loop, 12 tc under 6th, 7th, and 8th loops, then repeat from 1st.

Only the fuchsia vine may be used, if a narrower lace is desired,

or the passion leaf, either with the scallop or point. Laces of this kind are extremely pretty for trimming side-board scarfs, doilies, etc., as they may be crocheted on the goods, if preferred, and resemble darned netting.

A bureau scarf may be made of the crochet work entire, by having a chain of the length desired, working a pattern similar to the above on the ends, and filling in the centre with open spaces. Allow, me, however, to suggest that only flax thread be used for such elaborate pieces of work, as they are rendered far more beautiful by its silkiness of finish, which laundering does not detract from.

ARLINGTON LACE.

PRIZE ARTICLE.

[Contributed by Miss Emily McFarland, Martinsburg, Ohio.]

Materials: Barbour's flax thread, No. 80, 3-cord, 200-yards spools, and a fine steel hook.

Make a chain as long as desired.

1. Tc in 5th st, * ch 1, miss 1, tc in next, repeat from * to end, turn.

2. Dc in every st.

3. Like 1st row, tc over tc with 1 ch between.

4. Dc in 1st tc, under 1st 1 ch and in 2d tc, * ch 5, miss 1 tc, dtc in next tc, ch 5, miss 1 tc, dc in next tc, under 1 ch and in next tc, repeat from * to end, turn.

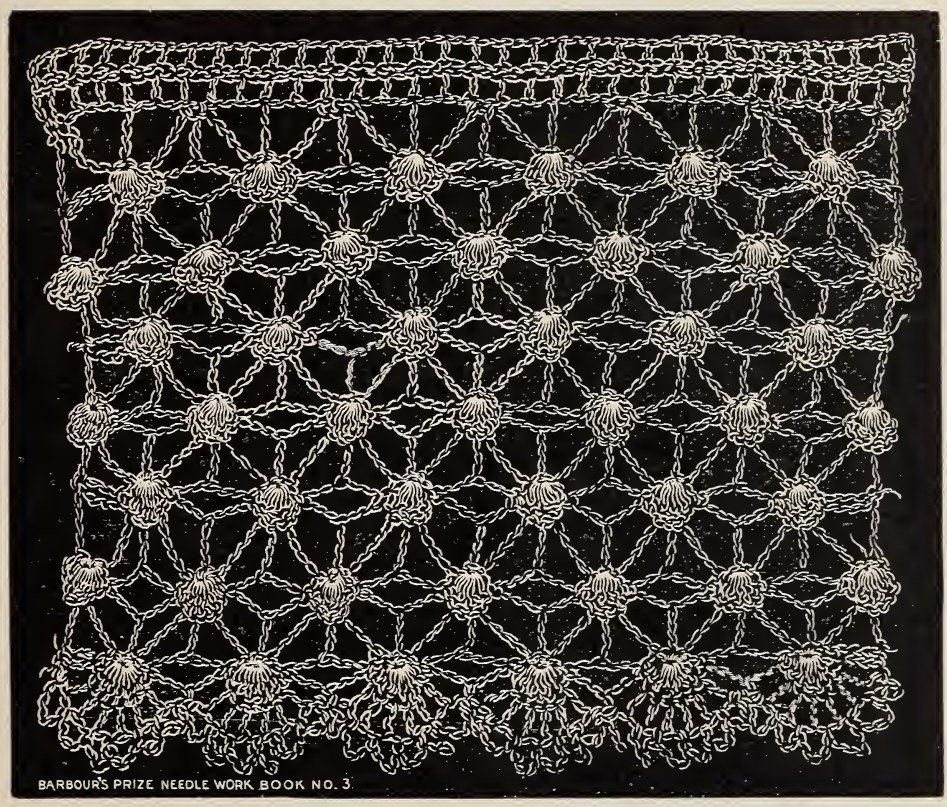
5. Ch 8, * dc in ch nearest dtc in last row, in top of dtc, and in next ch, ch 3, dtc in 2d of 3 dc in last row, ch 3, repeat from * to end, turn.

6. Ch 3, * dc in ch next 3 dc and in 1st dc, sh of 6 tc in 2d dc, dc in next 2 sts, * ch 5, repeat from * to *, ch 5, and repeat to end.

7. Ch 8, * dc in dc nearest sh, ch 1, dc in dc on other side of sh, passing behind sh, ch 5, dtc in 3d st of 5 ch in last row, * ch 5, repeat from * to *, ch 5, and repeat to end, dtc at end, turn.

8. Dc in dtc and in ch next to dtc, ch 3, * dtc under 1 ch at back of sh, ch 3, dc in ch next dtc, in dtc and in next ch, ch 3, repeat from * to * the end.

Before commencing next row, break off thread and fasten at oppo-



Arlington Lace.

site end of work. Do this at beginning of 9th, 12th, 15th, and each row where shells are to be made, as all must come on the right side.

Make 9th row like 6th, beginning with sh in 1st group of 3 dc; 10th row like 7th, beginning at 1st *; ch 8 at end, then work 11th row like 8th. Repeat until the lace is as wide as desired.

After making last row of sh work back as follows:

1. Ch 1, 1 tc in each tc of sh, with 1 ch between, ch 1, dc in 3d st of 5 ch of last row, repeat to the end, turn.

2. Ch 4, dc under 1 ch, ch 4, dc under next 1 ch, repeat around scallop, dc under last ch and under 1st ch of next scallop, then repeat from beginning.

This lace may be made in any width desired, and is suitable for yokes, sleeves, or dress trimming of any description. Insertion to match is formed by working the lower edge like the first. Done in ecru or gray the lace is especially desirable for trimming dresses of wash goods, as laundering, which hardens and stiffens laces made of cotton, only adds to the silkiness and beauty of the flax thread lace.

PART 3. — TATTING.

VESTA LACE.

PRIZE ARTICLE.

[Contributed by Mrs. S. B. WILDEY, 152 Keap St., Brooklyn, N.Y.]

Materials: Barbour's flax thread, No. 100, 3-cord, 200-yards spools, and a shuttle.

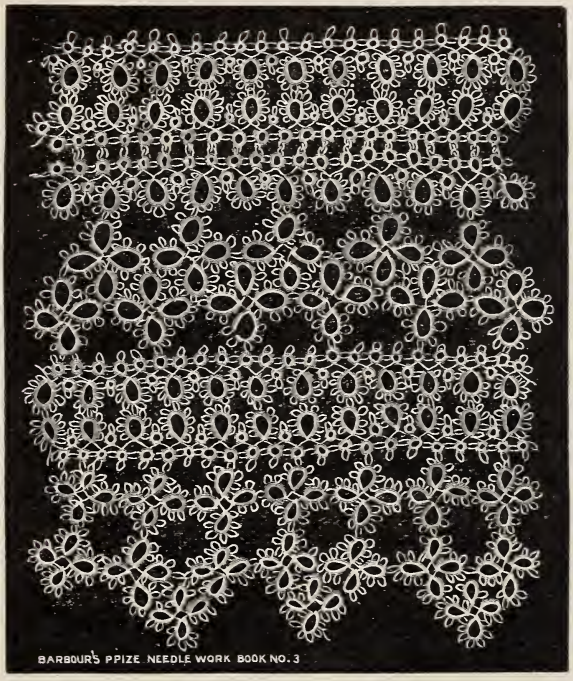
1. Make a large ring of 20 dk and 9 p, each separated by 2 dk, turn. Make a small ring of 8 dk and 3 p, each separated by 2 dk, turn. Make 2d small ring, joining 1st p to 9th p of large ring, turn. Make 3d small ring, joining 1st p to 3d or last p of 1st small ring, turn. Make large ring, joining by 1st p to small ring. Continue this until you have a strip as long as you want your lace.

2. Make like 1st row, reversed, joining large ring to large ring in 1st row as you go along, by 5th or centre p.

3. Same as 2d row, only joining small rings by 2d or centre p.

4. Composed of rosettes of 4 rings. To make rosette, 24 dk and 7 p, each separated by 3 dk, draw up, make a 2d ring, joining to 1 just made, 3d and 4th rings the same; to join 4th ring to 1st ring, pull shuttle thread through between 1st and 2d ring in a large loop, pass shuttle through, draw up, then pull shuttle-thread up

through last p on 4th ring, then through 1st p on 1st ring, pass shuttle through and draw tightly, then break off, fastening end of thread to 1st end of ring on wrong side. Make a 2d rosette, joining 1st and 2d rings to 2 rings of rosette just made, and 3d ring to large ring in lace. Make a 3d wheel, joining to 1st and 4th rings



Vesta Lace.

in 2d rosette. You will thus make the rosettes in a zigzag manner, 1st in lower row and 2d in top row.

5 and 6. Same as 1st and 2d rows.

7. Composed of wheels similar to 4th row, only smaller, each ring being made of 16 dk and 7 p, separated by 2 dk.

The edge is made in exactly the same way, the 4-ring rosettes forming the points.

PART 4.—MALTESE WORK.

HAZELTINE LACE.

PRIZE ARTICLE.

[Contributed by DELLA C. MILLER, 607 Massachusetts Ave., Washington, D.C.]

Materials: Barbour's flax thread, No. 100, 3-cord, 200-yards spools, a fine crochet needle, and a hairpin the width you wish to make the loops (the smallest size of crochet hairpins), but with very stiff prongs, which will not bend.

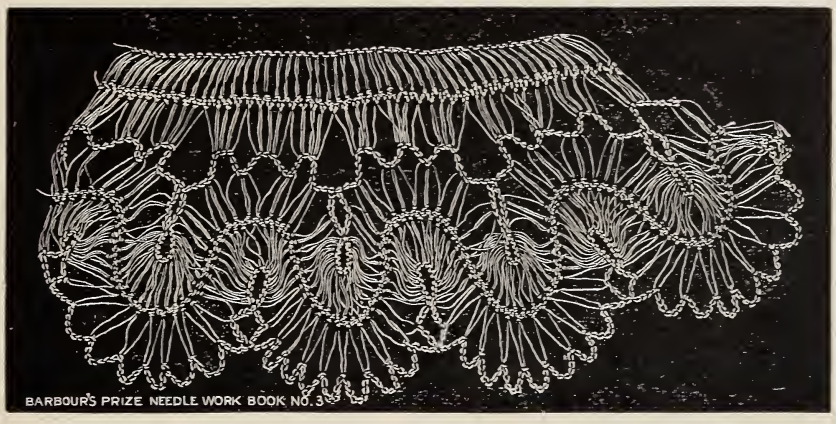
1. Make a loop of thread around the pin, holding thread at back, pin upwards, and loop near end of prongs. With crochet needle in right hand, put hook between prongs, upward under the nearest thread, take up thread, draw through, then draw through st on hook, forming half the knot. Turn pin over from right to left, letting thread pass around prong, and bringing the hook over the point of prong to front again, put hook under upper cross thread at left of centre, draw thread through, then draw through 2 sts on hook. Repeat to the length desired, turning pin over each time. As the work proceeds push the loops down toward the round part of the pin.

2. Having made the 1st piece of hairpin work the length you want the lace, take it off the pin and make a ch of sc across the top forming the part to sew to whatever the lace is made for. By drawing this ch a little snug a beautiful trimming for a round linen doily may be had.

3. Make another hairpin piece 2½ times as long as the 1st piece; be careful not to let it tangle when you remove it from the pin, but wind it carefully around a card or envelope. To join the pieces, hold the shortest piece for the top, the longest for the bottom; * take up 2 loops with 1 sc, 1 loop at a time, on lower piece, ch 3 sts, take up 4 loops, always 1 at a time, on top piece, ch 3 sts, repeat from * twice, thus making 3 clusters of 4 on top piece; leave

this, and working on lower piece make a ch of * 7 sts, take up 2 loops, ch 3, take 18 loops, drawing each as tightly as possible, fasten back in 1st of 18 loops, draw tight, ch 3, take up 2 loops, ch 3, fasten back in centre of 7 sts, ch 3, take up 2, ch 3, and take up 4 loops on top again. Repeat to end.

4. Bottom row: take up 1 loop, * ch 9, take up 1, ch 4, take



Hazeltine Lace.

up 14 (in 1st scallop, after this about 20 loops must be taken up), drawing each as tightly as possible; fasten back in 1st of 14 loops, ch 4, take up 1 loop, ch 4, fasten back in centre of 9 sts, ch 4, take up 1, * ch 8, take up 1, repeat from * 7 times, then repeat from 1st * until finished.

This is a very desirable pattern for edging handkerchiefs, doilies, etc., dainty, and quickly made.

DEPARTMENT 2.

PART 1. — KNITTING.

MITTS.

PRIZE ARTICLE.

[Contributed by Mrs. W. A. Evans, 12 High St., New Haven, Conn.]

Materials: Barbour's flax thread, No. 90, 3-cord, 200-yards spools, and 4 steel needles, No. 15.

Cast on 49 stitches, 16 on each of two needles, and 17 on the 3d.

1. K 1, o, k 1, o, k 1, o, k 1, o, k 1, p 2; repeat.
2. K 9, p 2; repeat.
3. Sl and b, k 5, n, p 2; repeat.
4. Sl and b, k 3, n, p 2; repeat.

This forms a shell; repeat 26 times, forming 27 shells, or according to the length you desire the mitts.

Knit 6 rows plain.

115. O, n; repeat all around.

116. K plain.

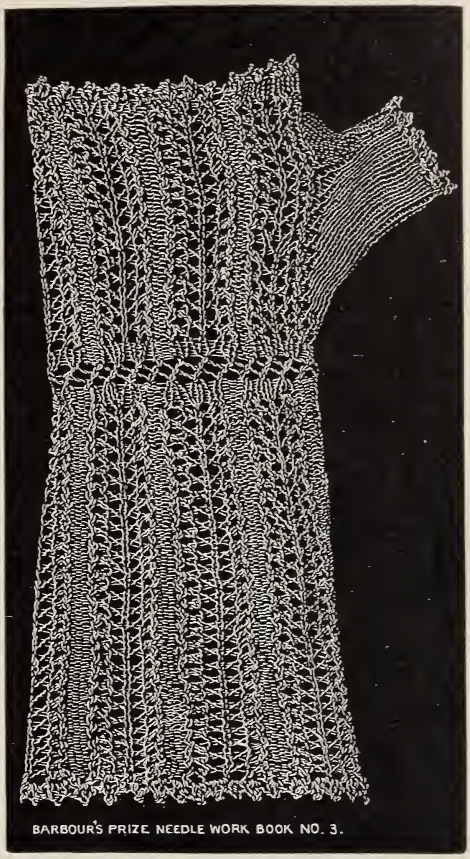
Repeat these rows 4 times, then knit 6 rows plain.

Begin the shells again, also the thumb. For the thumb make a st between 2 sh by taking up a loop; knit around 4 times; take up other loops each side of the made loop, and continue until you have 25 sts. Then k around until you come to the gore, take off 25 sts on a thread, take up 12 sts to form the gore on top of the thumb, k around 2 times, n 2 of the 12 sts, k 10 sts, n 2, do this every other time around until the gore is narrowed down. Continue the pattern up the hand until the mitt is long enough, then bind off loosely.

After finishing the mitt, pick up the 25 sts, also 12 sts of the gore, and k the thumb, narrowing in same way.

A narrow crocheted edge adds to the beauty of the mitts, although it may be omitted, if desired. A simple row of shells is sufficient, such as 3 tc in a st, with picot between 1st and 2d tc, miss 2 sts, and repeat.

These mitts are cool, durable, and wash beautifully, having the lustre of silk without some qualities which detract from the utility of the latter. Let me advise all who have never done so to try using the flax threads for such purposes.



Mitts.

TURKISH SLIPPERS.

PRIZE ARTICLE.

[Contributed by LILLIAN L. CARR, 233 W. Canton St., Boston, Mass.]

Materials: 9 skeins Barbour's Ulster rope linen floss, shade 122, size 00, 1 skein size 8, No. 57, and 2 steel needles, No. 17.

Cast on 6 sts, k plain, then widen each time across for 3 rows, making 9 sts. This makes first block.

Second block:

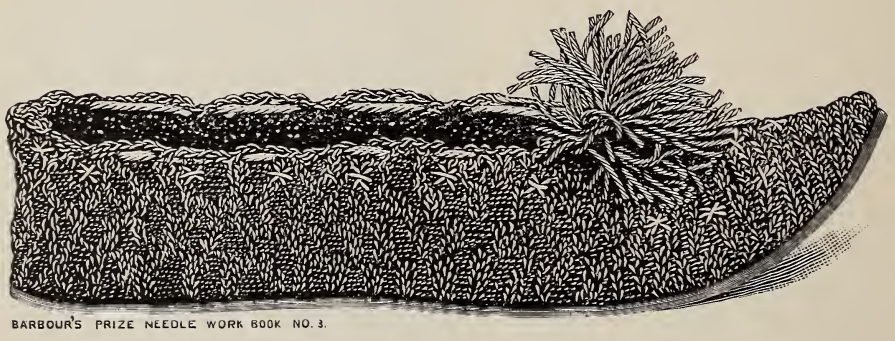
1. P 1, widen, k 2, p 3, k 2, widen, p 1.

2. K 1, p 3, k 3, p 3, k 1.
3. P 1, widen, k 3, p 3, k 3, widen, p 1.

Third block:

1. P 2, k 3, p 3, k 3, p 2.
2. K 2, widen, p 3, k 3, p 3, widen, k 2.
3. P 3, k 3, p 3, k 3, p 3.

Fourth block: Change as before, purling where knitted plain, and knitting plain where purled, without widening.



Turkish Slippers.

Fifth and sixth blocks: Widen on each end of needle, every other time across.

Seventh block: Knit without widening.

Continue in this way until you have 21 sts, then k 2 blocks without widening until you have 39 sts. Knit 2 blocks without widening, knit 18 sts and take off, bind off 3 sts on instep, and knit 18 sts for other side. Knit 32 blocks, then take up sts on other side and knit 32 blocks, joining at back of heel. Work a crescent and stars on the toe, with the size 8 floss, and a row of stars around the upper edge of the slipper. Mount on pointed or Turkish soles, which may be cut from heavy leather if they cannot be obtained at your shoe-store, in which case it is a good plan to moisten the sole and bend it upward, letting it dry in this position. An edge may be crocheted around the top, if liked, and ribbon or elastic run in. Make a pompon for the top of the floss. Any colors preferred may be chosen, and the same size floss used for the stars, etc., as for

the slipper. This pattern may be used for knitting the slipper of ordinary fashion, and is very pretty. For slippers, wristlets, neck-ties, and many similar articles, I have just begun to use the Ulster floss, which is far less expensive than silk, and entirely satisfactory.

PART 2.—CROCHETING.

TENNIS BELT.

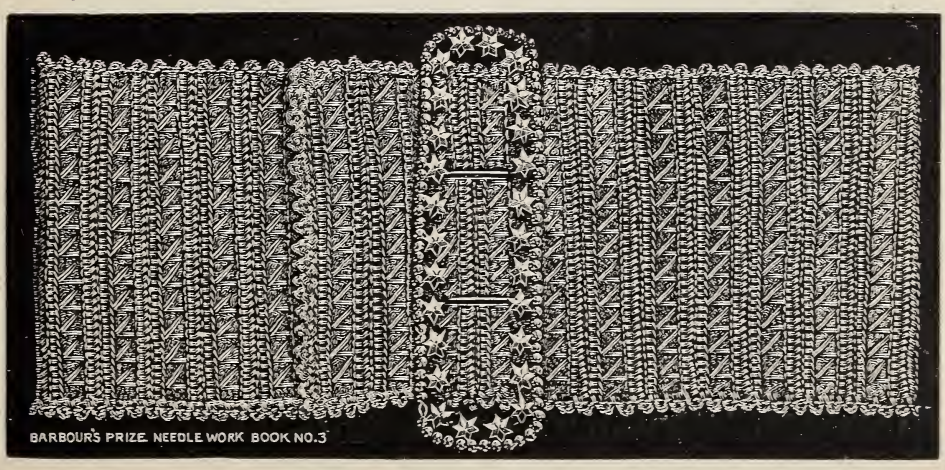
PRIZE ARTICLE.

[Contributed by Miss Barbara Hohnadel, 1986 3d Ave., New York, N.Y.]

Materials: Barbour's ecru flax crochet thread, in balls, or 3-cord, 200-yards spools, No. 30, and steel hook.

Ch 39.

1. Miss 1st st, 1 dc in each following st, turn.



Tennis Belt.

2, 3, 4. Ch 1, 1 dc in 2d and every succeeding st, working through both veins of top loops of the sts.

5. Ch 1, miss 1, 1 dc in each of next 3 sts (through top loops), then work long loops over the 3 previous rows of dc as follows: Push hook through space between 1st and 2d rows made by 1st and 2d sts, with thread at back of work; draw a long loop through, leave it and short loop on hook, miss 2 spaces, draw another long loop through next space in same row, and fasten all the loops now on hook by 1 sc which will come over 4th st of top row. The 1st loop will be oblique and 2d perpendicular. Miss 4th st of top row, and make 1 dc in each of next 2; then take up 3d long loop through space used for 2d long loop, miss 2 spaces, take up 4th long loop through next space, fasten with sc over 7th st of top row, ending with 2 dc.

6. Ch 1, miss 1, 1 dc in every remaining st, working only through the top loop next you.

7. 8, 9, 10, 11. Like 6th row, taking through both top loops.

Repeat from 5th row, working in this manner until the belt is long enough. Line with silk, cotton surah, or other suitable material, if desired, and provide with clasps or hooks and eyes for fastening. The belt may be made wider or narrower, as preferred, and is improved by the addition of a simple picot edge.

This stitch I brought from Germany, and the idea of utilizing it in this way is my own.

PICOT POINT DOILY.

[Contributed by Mrs. A. H. Hall, Detroit, Mich.]

Materials: Barbour's flax crochet thread, No. 60, in balls, or 3-cord, 200-yards spools, and fine steel hook.

Ch 5, join.

1. Ch 3, 19 tc in ring, join to top of 3 ch with 1 sc.

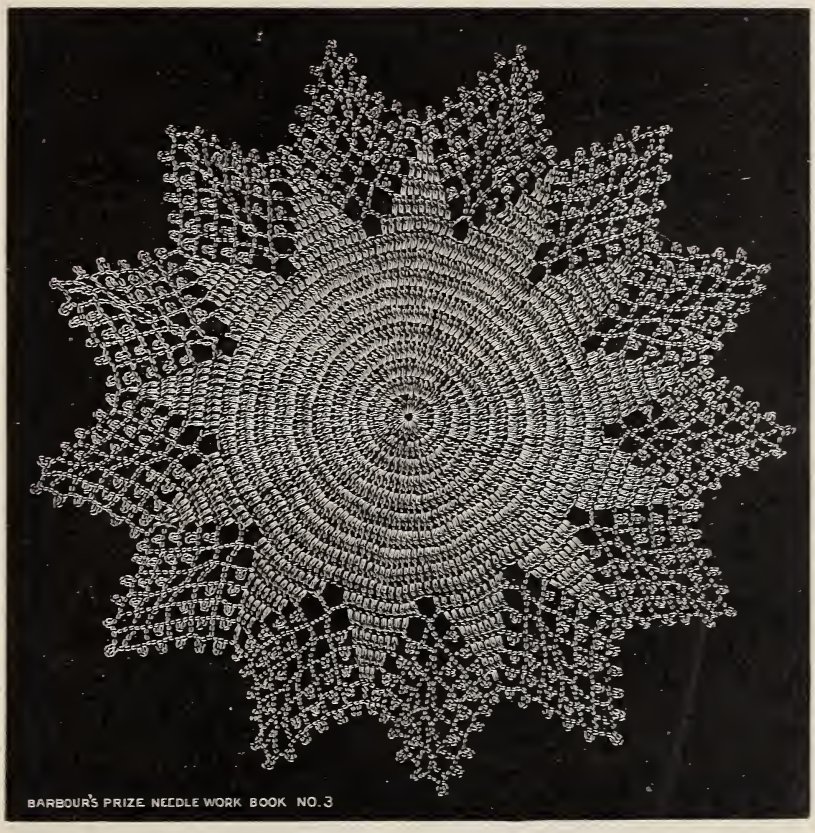
2. Ch 3, 1 tc in 1st st and 2 in each succeeding tc, making 40 tc in all, join to top of 3 ch.

3, 4, 5, 6, 7, 8, 9, 10. Like 2d row, widening sufficiently to make the mat lie flat. The last row has 143 sts.

11. Ch 3, 10 tc in following 10 tc, ch 6, make a picot by fas-

tening back in 5th st with 1 sc, ch 1, miss 2 tc of last row, 11 tc in next 11 tc; repeat from *all around, joining last 1 ch to top of 3 ch at beginning.

12. 1 sc over next tc, ch 3, 8 tc over next 8 tc, picot as in last row, ch 1, tc in picot of last row, picot as before (always by 6 ch,



Picot Point Doily.

fastened back in 5th st, and 1 ch), tc in picot of last row, picot, miss 1 tc, 9 tc on 9 tc, and repeat around, joining last picot to top of 3 ch.

13. 1 sc in next tc, ch 3, 6 tc in next 6 tc, picot, tc on 1st tc in open point, picot, tc in picot of last row, picot, tc in same place, picot, tc on next tc, picot, miss 1st tc, 7 tc on 7 tc, and repeat around, joining to top of 3 ch as before.

14. Like 13th row, with 5 tc in solid point and 7 picots in open point.

15. Like 13th row, with 3 tc in solid point, and 9 picots between.

16. Like 13th row, 1 tc in solid point, and 11 picots between.

I took the idea for this doily from "Picot Collar" in No. 2 of the Prize Series of Needlework. It is very pretty, easily made, and durable. May be made larger if desired, by enlarging the centre and having the base of the points consist of a larger number of tc. Worked with flax macramé or No. 18 flax crochet thread the design would make very desirable table mats. I presume all ladies know that, particularly for these table accessories, the flax threads are as much to be preferred as is linen damask to cotton cloth.

ROSE TIDY.

PRIZE ARTICLE.

[Contributed by Mrs. M. J. STRATTON, Caribou, Me.]

Materials: 3 balls Barbour's Irish flax crochet and lace thread, No. 35 (or 3-cord, 200-yards spools), ecru, and steel hook of medium size.

Ch 192 sts.

1. Ch 2, 191 tc.

2. 3 tc, 62 sp, 3 tc.

3. 3 tc, 1 sp, 9 tc, 3 sp, 21 tc, 2 sp, 18 tc, 18 sp, 18 tc, 2 sp, 21 tc, 3 sp, 9 tc, 1 sp, 3 tc.

4. 3 tc, 1 sp, 3 tc, 1 sp, 3 tc, 3 sp, 3 tc, 5 sp, 3 tc, 2 sp, 3 tc, 4 sp, 3 tc, 18 sp, 3 tc, 4 sp, 3 tc, 2 sp, 3 tc, 5 sp, 3 tc, 3 sp, 3 tc, 1 sp, 3 tc, 1 sp, 3 tc.

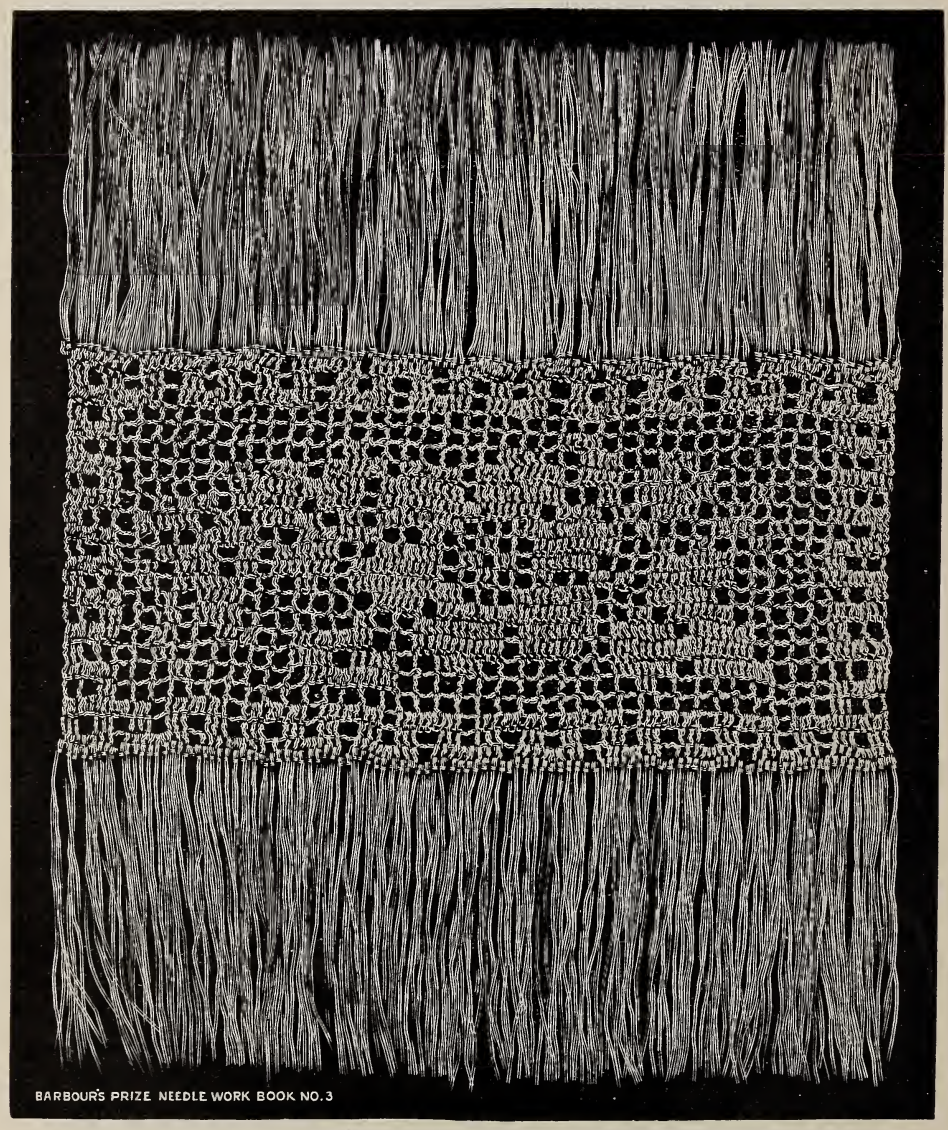
5. 3 tc, 1 sp, 30 tc, 2 sp, 3 tc, 2 sp, 3 tc, 2 sp, 3 tc, 22 sp, 3 tc, 2 sp, 3 tc, 2 sp, 3 tc, 2 sp, 30 tc, 1 sp, 3 tc.

6. 3 tc, 3 sp, 3 tc, 3 sp, 3 tc, 5 sp, 21 tc, 22 sp, 21 tc, 5 sp, 3 tc, 3 sp, 3 tc, 3 sp, 3 tc.

7. 3 tc, 3 sp, 3 tc, 3 sp, 3 tc, 5 sp, 12 tc, 3 sp, 3 tc, 28 sp, 3 tc, 3 sp, 12 tc, 1 sp, 3 tc, 3 sp, 3 tc, 3 sp, 3 tc.

Rose Tidy.

8. 3 tc, 3 sp, 3 tc, 3 sp, 3 tc, 1 sp, 3 tc, 2 sp, 3 tc, 3 sp, 3 tc, 4 sp, 3 tc, 16 sp, 3 tc, 6 sp, 3 tc, 3 sp, 3 tc, 2 sp, 3 tc, 1 sp, 3 tc, 3 sp, 3 tc, 3 sp, 3 tc.



Chair-Arm Cover

In this row the spray of roses is begun. Perhaps it should be specified for the benefit of those who have not Nos. 1 and 2 of the

Prize Series, that a space (sp) is formed by 2 tc separated by 2 ch, in the solid work every st being filled by a tc. The tidy being worked in the same way throughout, it seems hardly necessary to give details, as the pattern may be readily followed from the illustration. If preferred, the lower corners may be repeated at the top instead of the border. Finish the top as begun by a row of sp then a row of tc. Cut threads for fringe 10 inches long, double them and tie 2 (4 double) in every other st. The fringe may be knotted, tied in tassels, or left plain.

For the chair-arm cover to match tidy:

Ch 129 sts.

1. (9 tc, 1 sp,) 10 times, 9 tc.
2. (3 tc, 1 sp,) 21 times, 3 tc.
3. 15 tc, 1 sp, (9 tc, 1 sp,) 8 times, 15 tc.
4. 2 sp, 3 tc, 37 sp, 3 tc, 2 sp.

Continue in this way, as shown by the model, for 23 rows, the 20th being like 4th, 21st like 3d, 22d like 2d, and 23d like 1st. Care must be taken to ch 3 at end of every row, to turn, this representing 1 tc. Knot in the fringe as directed.

Any cross-stitch pattern can be taken off in crochet. Table-mats and centre-pieces are now being made in this way, which may be called "a new use for an old fashion." They are frequently lined with a delicate color, harmonizing with other table accessories, this being removed when the articles are laundered. It seems unnecessary to emphasize the fact that flax threads alone should be chosen for such work. A centre-piece recently seen was crocheted of squares or spaces, then darned in with different stitches, resembling antique or guipure netting.

MACRAMÉ FRINGE, IN CROCHET.

PRIZE ARTICLE.

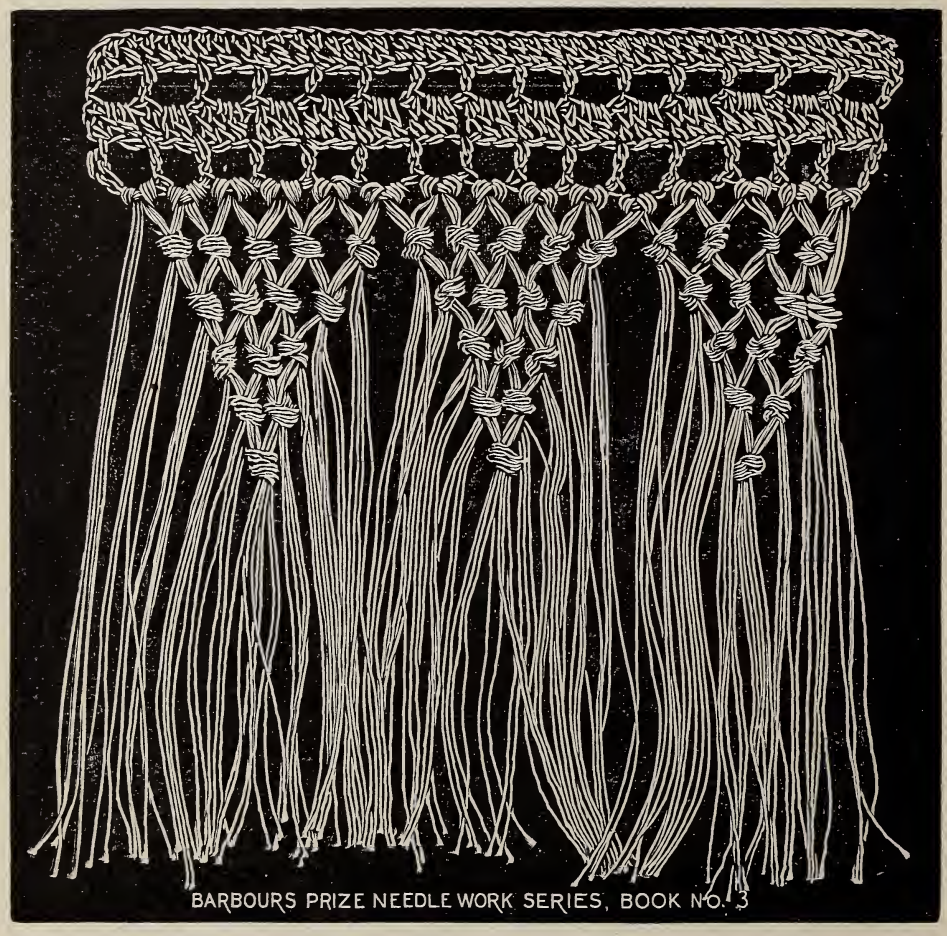
[Contributed by NELLIE A. HINES, Washburn, Me.]

Materials: Barbour's macramé flax thread, in balls, 5-cord, No. 16, and macramé hook, medium size.

Make a ch of the length desired.

1. Tc in every st of ch.

2. Ch 5, miss 2 tc, * 1 tc in next, ch 2, miss 2, and repeat from.*



Macramé Fringe, in Crochet.

3. Tc in every st, making 3 ch for 1st tc.

4. Like 2d row.

For the fringe, take strands 26 inches long; knot 4 strands in each sp — making 8 threads in each sp. Take 4 threads from each strand to knot. Begin each point with 5 knots, and decrease 1 knot each row, finishing the point with 1 knot in 5th row.

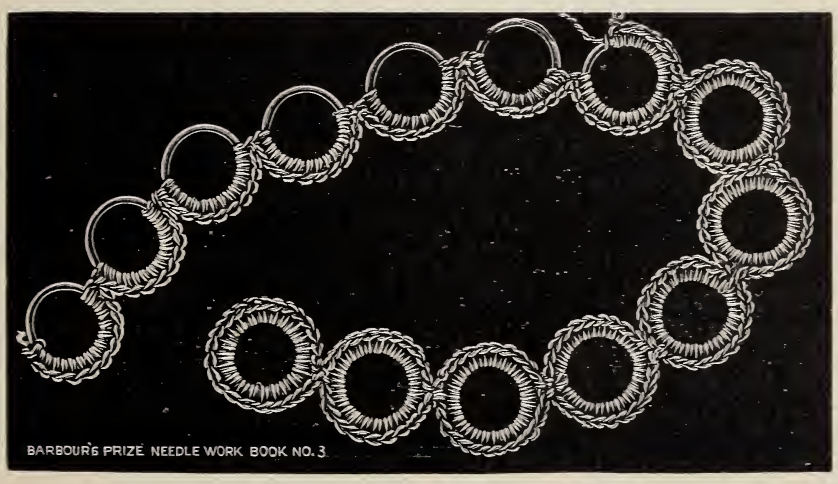
This is one of the simplest fringes and can be varied almost indefinitely. For a rug fringe the heading may be only half as wide, and the strands shorter, making but 1 or 2 rows of knots across. Fringe made in this way of the Ulster rope linen floss, size o or oo is beautiful for trimming table-covers. A denim table-cover embroidered with the floss and trimmed with fringe, as noted, is extremely effective and not at all expensive. Denim portieres may have a frieze fringe like that described, made of the Ulster floss in 2 shades or many, as liked.

DRAPERY CHAINS AND SHADE PULL.

PRIZE ARTICLE.

[Contributed by Mrs. A. W. STRATTON, Framingham, Mass.]

Materials: 4 skeins Barbour's Ulster Rope Linen floss, size o, shade 57, 28 brass rings $\frac{3}{4}$ inch in diameter, one ring $1\frac{1}{4}$ inch in diameter, a screw-ring to fasten into the shade, and a large crochet hook, such as is used for macramé.

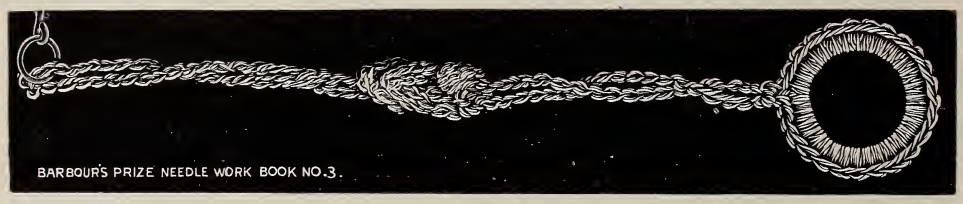


Drapery Chains and Shade Pull.

Fasten in one of the small rings and make 12 dc, leaving half the ring uncovered; * take another ring, make 12 dc in this, bringing

it close to the last ring; repeat from * until you have 12 or 14 rings according to the length you want the chain. Go entirely around the last ring with 24 dc, 1 sc between rings, 12 dc in next ring, and so continue until all are filled. If desired, a ribbon may be run in and out the rings, or the centres may be filled with a "spider," crossing threads from side to side and weaving a little circle in the middle. In such case the first and last rings should be left unfilled to slip over the hook.

For the pull, cover the large ring with the floss taken double. Take 7 yards, double it, fasten the ends with a very small knot, and



Drapery Chains and Shade Pull.

begin at this end. Work around the ring, leaving room for 2 or 3 dc, then make a double ch for the cord, taking first one thread, then the other. Work up all but a few inches of the floss, slip on the screw-ring, make 3 dc on the ring, and carry the $\frac{3}{4}$-inch loop that may remain along, by drawing neatly through the top of dc on the ring. This fastens all securely. Then braid a little knot in the centre of the cord, and you have a dainty and inexpensive "window set," which may be made to match any furnishings.

A sleeve-holder, made of two rings covered as described, and with a double chain cord between of about 25 inches, is a very useful little article. Slip one ring over the thumb, wind the cord tightly around the sleeve it is designed to hold, while pulling on coat or blazer, slip the other ring over the same thumb, and there will be no more wry faces over sleeves that "won't stay down." These holders, etc., may be made of linen macramé, if desired, but are much prettier of the floss. Indeed, I should like to suggest that the latter is beautiful for covering rings to make photograph frames, baskets, and the thousand and one little articles which are formed in this way.

ROSE SPRAY APPLIQUE.

PRIZE ARTICLE.

[Contributed by IDA F. WILDEY, 152 Keap St., Brooklyn, N.Y.]

Materials: Barbour's Ulster rope linen floss, size 00, shades Nos. 11 and 12 for leaves, and No. 112 for roses, with crochet hook of medium size.

Rose Spray Applique..

Ch 18 sts, turn.

First leaf: Dc in each of 6 sts, ch 1, turn; dc in 1st st, tc in next, 2 tc in each of next 2, dc in next, dc in tip, ch 2, dc in same st,

proceed in same way on other side of leaf, turn; ch 2, dc in each next 2, repeat twice, ch 2, dc in tip, ch 2, dc in tip, repeat on other side, dc in bottom of leaf, dc in ch, turn.

Second leaf: Ch 18 sts, turn; dc in 8 sts, ch 1, turn; dc in 1st st, tc in next, 2 tc in next, 2 dtc in each of next 2, dtc and tc in next, tc in next, dc in tip, ch 2, dc in same, same other side, turn; ch 2, dc in next 2, 6 times, ch 2, dc in same, other side same, dc in bottom of leaf and in 1st st on stem, turn.

Third leaf: Ch 21, turn; dc 10 times, turn; dc in 1st, tc in next 2, tc and dtc in next, 2 dtc in each of next 2, dtc and tc in next, tc in next, dc in next, dc in tip, ch 2, dc in tip, same on other side, make notched edge as on other leaves, by 2 dc separated by 2 ch.

Fourth leaf: Ch 21, turn; dc in next 12, turn; ch 1, dc in 1st st, tc in next, tc and dtc in next, 2 dtc in next 6, 2 tc in next, 1 tc in next, dc in next, dc in tip, ch 2, dc in tip, other side same, dc in bottom, make notched edge as before.

Fifth leaf: Dc in 9 next sts on stem, ch 12, turn; dc in 10, and proceed like 3d leaf, dc along stem until opposite 2d leaf, make 6th leaf like 2d, and 7th like 1st.

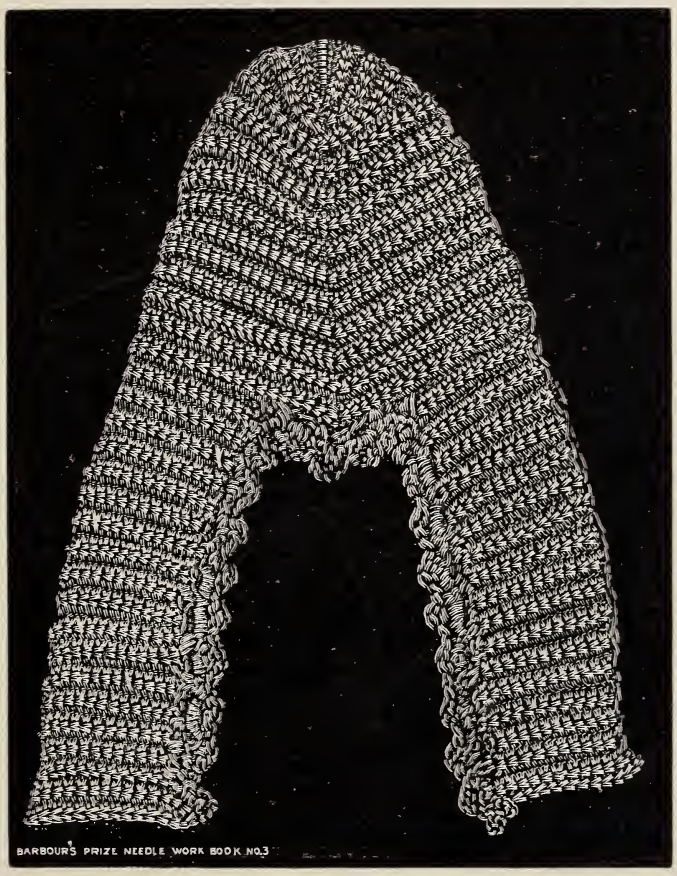
Rose: Make ring of 5 ch, and 5 loops in ch of 3 ch each; in each loop, to form petals, ch 3, 12 dtc, ch 3, fasten in ring with dc; for the bud, same as rose, then fasten down the petals with invisible sts to resemble half-opened rose.

Stem: Ch 45 sts — fasten with dc on under side of bud, turn, dc in next 20 sts, ch 12, fasten on under side of rose, dc in next 12 sts, proceed in same way to end of stem, fasten left-hand leaf 12 sts from end of stem, and other leaf on opposite side of stem 18 sts from last end. Use the 2 shades of olive in nearly every leaf, making half or two-thirds dark and remainder light, or the reverse, or simply making a few sts or notches of different shade; a dark vein through light leaf is pretty, or arranged as fancy dictates. Placed on a background of dark-green felt, the stem of one hidden under the leaf below, these appliques are very effective. Do not fasten flat, but allow them to retain their natural curve. For screens, tidies, panels, etc., etc., they have a rich appearance, and are easily made. For 2 appliques 7 skeins will be required, 1 of pink, 6 of light and dark olive.

RIBBED HOUSE–SLIPPERS.

[Contributed by E. F. Fitch, 58 Olive St., New Haven, Conn.]

Materials: Barbour's flax embroidery floss, size o, and steel or bone crochet-hook large enough to carry the thread. For a sole



Ribbed House-Slippers.

No. 2 or No. 3 8 or 10 skeins will be needed, of 2 contrasting or harmonizing colors.

The ribbed work is the same as that in reversible table mats, on page 42 of Book, No. 1 in this series.

Ch 6 sts, turn; 2 dc in 1st st, 1 dc in each of next 3, 2 dc in last, 2 dc in next st on other side of ch, 1 dc in each of next 3 (in

same sts as on other side of ch), and 2 dc in last; now turn the piece and work back again in same way, 2 dc in 1st, 2 dc in middle st, beginning to form a point, and 1 dc in sts between. Always be careful to take up the back loop of st. Continue this way, widening at the ends till you have 7 ribs, then make the 2 dc only at beginning of every other row, and in point of each row, for 14 ribs, when you should have 36 sts, forming toe of slipper. For the side work up 12 sts, then go back and forth without widening till the strip is long enough to reach to the middle of heel of sole. For other side fasten in 12th st from the side, and crochet 12 sts, making the ribs to correspond with those on 1st side, only to make the colors alternate where joined at heel it is necessary to have 1 ridge less on this side. As you crochet across and back do not break off the color, but keep 2 balls going. Join at back of heel by sewing or crocheting together, and for a finish around top put 1 tc in every other rib, with 3 ch between. Under each 3 ch work 1 dc, 2 tc, 1 dc. Through the holes in 1st row run an elastic, and over this a ribbon tied with a bow on top of toe, if wanted particularly attractive. These slippers, made of Barbour's floss, are pleasant to wear in summer as well as winter, while those of worsted are unpleasantly warm for summer wear. A plain cork sole is to be preferred to fleece-lined ones for summer wear.

REINS, FOR CHILDREN.

PRIZE ARTICLE.

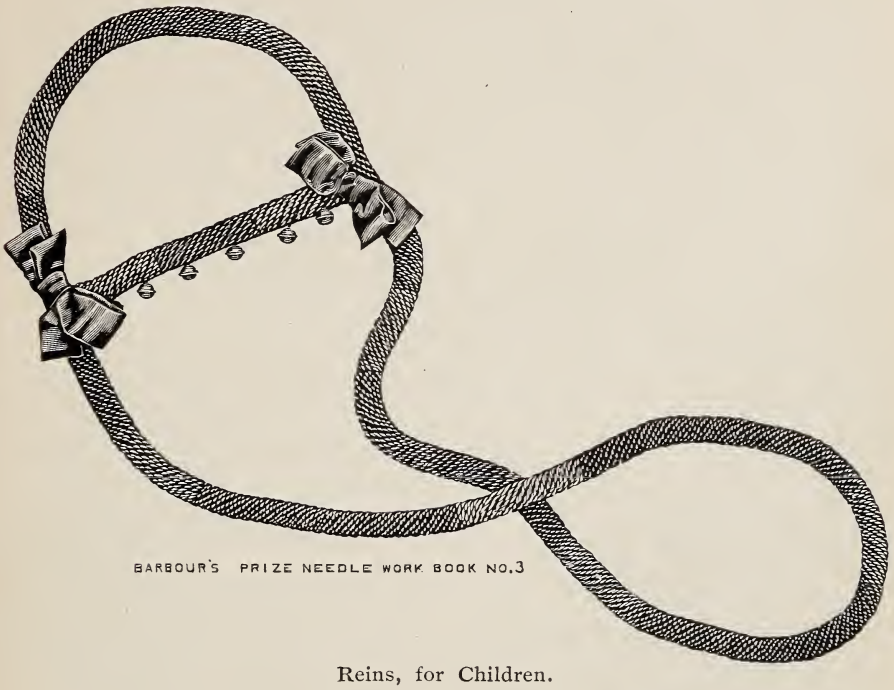
[Contributed by Miss A. M. Fitch, New Haven, Conn.]

Materials: Ulster rope linen floss, size 0, 7 skeins No. 70, 8 skeins No. 52, and 9 skeins No. 57, with a bone or steel crochet hook, medium size.

Ch 10, evenly and rather loosely, join, taking care the ring is not twisted.

Hold ring between 1st finger and thumb, put hook in back st of ch and draw thread through both sts; repeat around. Now crochet round and round; the little st in which the needle should go each

time is on the back or outside of the work, between 2 other sts that almost hide it. The spiral effect will be seen after a few rows. When you hold your work with a st on needle and insert latter in



Reins, for Children.

next st, the thread which you now draw through forms the little st for succeeding row; so if you take the trouble to follow with sewing-needle and thread, catching into this st until you have been around once, you cannot miss the st next time, and will wonder that you did at first. It is a little difficult to describe, but very simple and rather fascinating work. The reins are $2\frac{1}{4}$ yards long, and the 3 colors are used alternately. Odds and ends of the floss left from embroidery work may be utilized in this way, if preferred, or any colors chosen. A cross-piece, 9 or 10 inches, goes across the front, and to this bells are attached. Use for this the 3 extra skeins, Nos. 57 and 52. Bows of ribbon may be added where this is joined. All reins stretch more or less, though these of Ulster floss are less liable to than those of other material; to avoid this a heavy twine may be run through, covering your bodkin with silk so it will not

catch on the sts. But 16 skeins of Ulster floss are required for flat reins, crocheted in afghan st, casting on 10 sts for width and using a good-sized crochet needle. These reins are very pretty fastened to the baby's carriage, and particularly bright and silky when made of this floss, now to be had in lovely shades of all desirable colors. In fact, they must be seen to be appreciated, as the illustration can give but little idea of their beauty.

PART 3. — TATTING.

DRESS YOKE.

PRIZE ARTICLE.

[Contributed by EMMA S. THOMAS, Schoharie, N.Y.]

Materials: Barbour's flax crochet thread, No. 60, (or 3-cord, 200-yards spools, as preferred,) and an ordinary tatting shuttle.

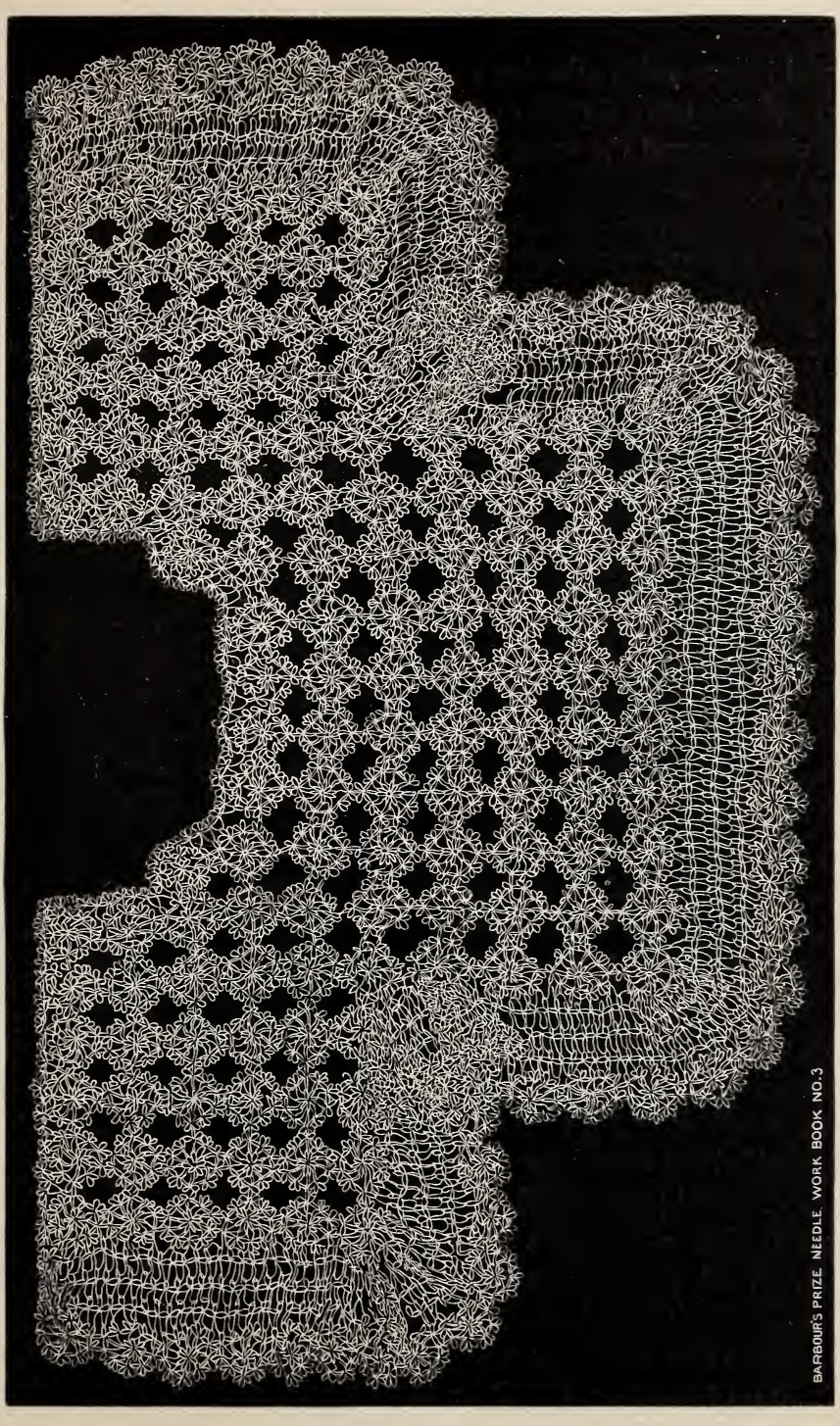
1. To make the diamond or wheel, begin in the centre; 1 dk, 1 p, (leaving the loop 1-4 inch long at least,) repeat until there are 10 p, and close.

2. Outside of wheel, 4 p separated by 1 dk, close, allow 1-4 inch of thread, and join to centre wheel. Repeat around.

3. To shape yoke, make 4 rows of wheels of 10 wheels in length, then 3 rows of 18 across; on each end of the 18 make 1 row of 7, and 2 of 6 wheels. The wheels are joined by 1 p on 1 side and 2 p on the other side of the wheels, joining so that the wheels going around the form are joined by 2 p, and those up and down by 1.

4. To make the frill for the edge, make 57 wheels as described, joining by 2 loops at the sides.

5. Heading for frill: 3 p, separated by 1 dk, joining these small wheels at sides; between each wheel allow 1-2 inch of thread, joining to large wheel by centre p of each small wheel on the upper side of large wheel, and also the 2 p between the large wheels. Continue this until 3 rows of heading are made, when with shuttle and



Dress Yoke.

thread join to yoke, allowing 1-4 inch of thread between each joining. Finish around neck and down edge of front with small wheels like those around the outer edge of large wheels, joined the same as heading.

Sleeves may be made of the same wheels, making the upper half of them like the yoke and the narrow, lower half like the frill about the yoke.

Made in this way, tatting is very "lacey" looking and rapidly done.

SOFA-PILLOW COVER.

PRIZE ARTICLE.

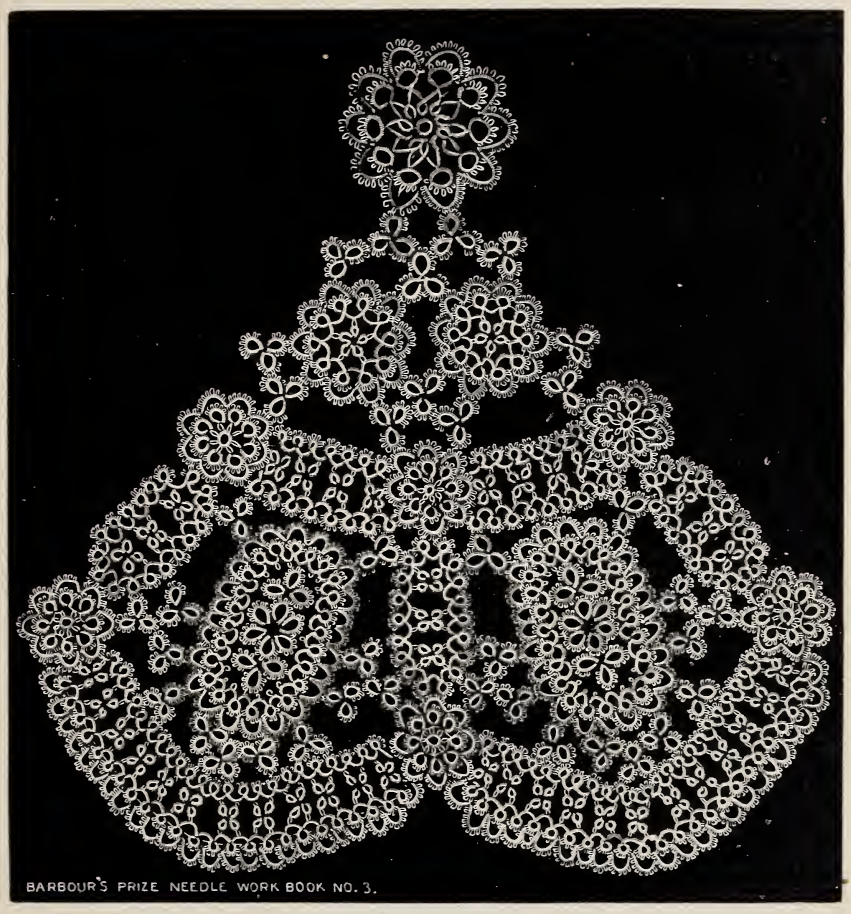
[Contributed by JENNIE R. WELCH, Lawrence, Kansas.]

Materials: Barbour's flax thread, ecru or white, as preferred, Nos. 60 and 80, 3-cord, 200-yards spools, and 2 shuttles.

1. The section shown is $\frac{1}{5}$ of the cover, the rosette in centre being completed. Work this first, with No. 60, and 2 threads. Make a ring of 1 dk, 10 p, each separated by 2 dk, 1 dk, close and fasten off. Make small ring of 7 dk, join to p of ring just made, 7 dk, close; reverse the work, using 2 threads, 5 dk; ring of 7 dk, 9 p, each separated by 2 dk, 7 dk, close; then with 2 threads again (which are always used in connecting), 5 dk; * turn work, with 1 thread work 7 dk, join to next p of middle ring, 7 dk, close; turn work, 5 dk with both threads, ring of 7 dk, join to last p of previous ring, 2 dk and 1 p, alternately 8 times, 7 dk, close, 5 dk with both threads, repeat from * all around, joining last p of last large ring to 1st p of 1st ring, and fasten off. Work connecting scallops on outer edge with both threads; * fasten to p forming connection between rings of round just worked, make scallop of 13 times alternating 2 dk, 1 p, then 2 dk, repeat from * 9 times more.

2. Work 10 smaller rosettes to surround this, with No. 80 flax thread. Beginning in centre, 5 dk, 1 p, 5 dk, close, repeat 4 times, and fasten off; work next round alternately with 1 and 2 threads; join to p of centre, 3 dk with 2 threads, ring of 4 dk, 5 p, each separated by 2 dk, 4 dk, close; * turn ring downward, 6 dk with 2

threads, work upward again, make a ring as before, but instead of forming 1st p join to last p of previous ring; turn work, 3 dk with 2 threads, join to next p of centre, 3 dk, turn work and make a ring as before, making last p of each ring longer than the others; repeat



Sofa-Pillow Cover.

from * all around, joining last p of last ring to 1st p of 1st ring. Work scallops with 2 threads, 2 dk, 1 p, 7 times, 2 dk. Join the 10 rosettes in circle by means of little 3-leaved figures, of No. 60 flax thread, each ring of 5 dk, 7 p, each separated by 2 dk, then 5 dk, repeat twice, fasten off. The groups around the outer edge of 10 rosettes are worked with No. 80, as is all the rest. All 3-leaved figures are worked alike. The 4-leaved figures in centre of strip are

of 5 dk, 1 p, 5 dk, close, repeat 3 times, and fasten off; for the heading, toward centre, join to p of 4-leaved figure, with 2 threads do 3 dk, then a ring of 3 dk, 4 p, each separated by 2 dk, 3 dk, * turn ring downward, with both threads do 3 dk, join to next p of 4-leaved figure, 3 dk, turn work, make a ring as before, joining to last p of previous ring instead of forming 1st p, turn again, 3 dk with 2 threads, join to 1st p of another figure, 3 dk, turn work, make a ring as before, and repeat from * all across, making 7 rings. Outer part is like inner, with 5 instead of 4 p in rings. Work 10 strips, then join together and to other part of cover by little rosettes; 1 dk, 8 p, each separated by 2 dk, 1 dk, close and join thread in 1st p, * 4 dk, 5 p, each separated by 2 dk, 4 dk, close, join thread to next p, and repeat from * all around, joining last to 1st ring. With both threads, fasten between 2 rings, * 2 dk, 7 p, each separated by 2 dk, 2 dk, join between next two rings, and repeat from * all around. Join the rosettes to the strips and 3-leaved figures by p. For outside of cover longer strips are worked in same way, needing 12 4-leaved figures, and in working outer half between 6th and 7th figures, work 2 rings with small scallop between them of 6 dk; this insertion has a row of scallops added, using both threads, each of 2 dk, 9 p, each separated by 2 dk, 2 dk. These strips are also joined by means of the small rosettes, worked as before directed. Between the rosettes in the 2 rows of insertion are joined small ovals made of 3 of the 4-leaved figures surrounded with rings and small scallops worked as directed for outer half of insertion. The open spaces between are filled with ovals and 3-leaved figures. Work ovals as follows: 6 dk, 7 p, each separated by 2 dk, 6 dk, close, repeat 5 times, forming 6-leaved figure, fasten off, work 2 3-leaved figures, join to opposite rings, surrounding these figures with 24 rings and scallops, worked as directed for outer half of insertion. Groups of 3-leaved figures are joined to these ovals and to other parts of cover, as shown. Tie all threads firmly and cut as closely as possible; never tie, however, when the figures may be joined in working. A pretty lamp-shade can be made by leaving off the centre wheel and lining with colored silk, and the wheels, insertion, etc., can be worked separately and used for different purposes.

DEPARTMENT 3.

PART 1. — NETTING.

PARASOL COVER.

PRIZE ARTICLE.

[Contributed by Mrs. W. L. Gavett, 17 Sanford Ave., Plainfield, N.J.]

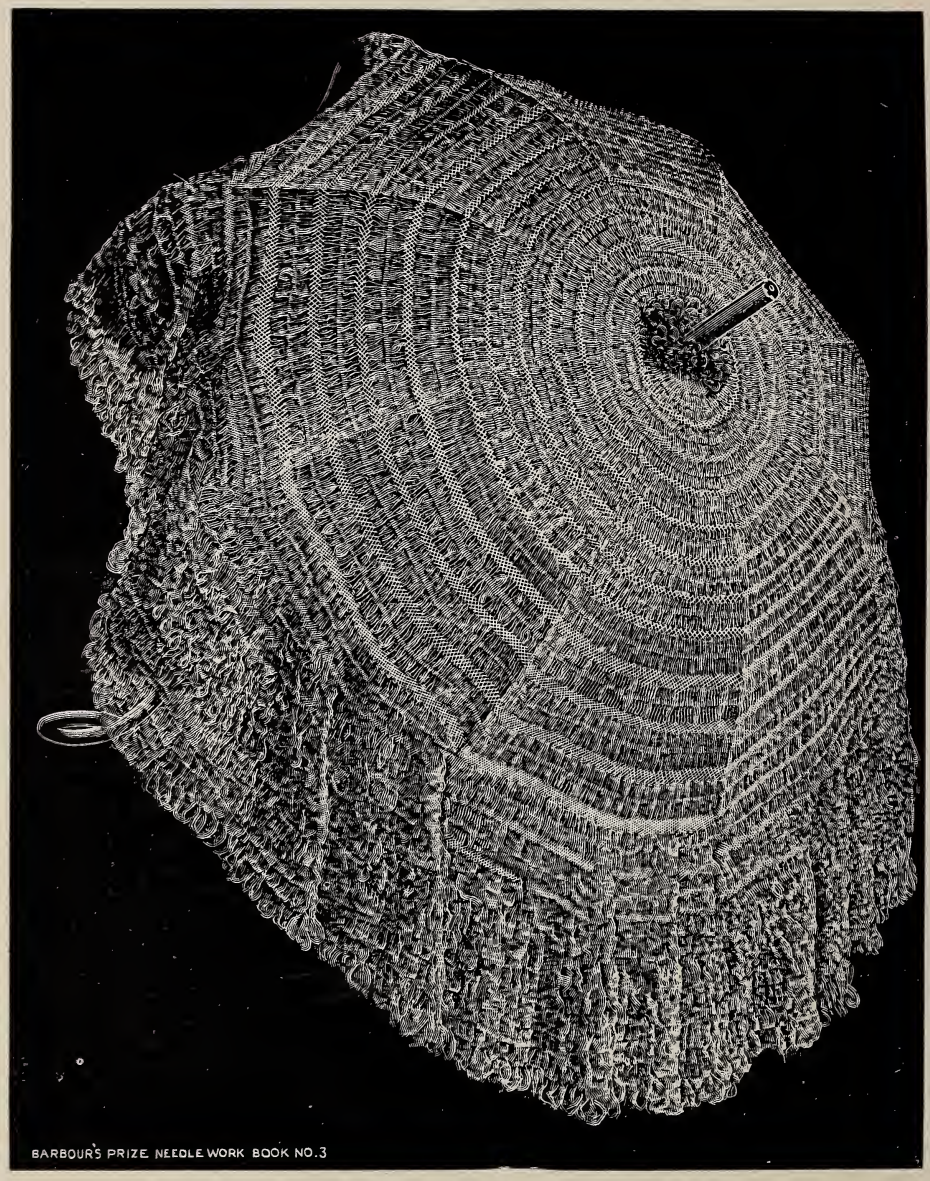
Materials: Barbour's flax thread, No. 80, 3-cord, 200-yards spools, and an ordinary fine netting needle; requires 10 or 11 spools.

Pin a string to your knee, net 24 meshes on this, and join last st to 1st to form circle. Net 3 rows around, each over a stick as large as two knitting needles.

Next, once round, into each loop, over knitting-needle. Then into each of above, around pencil, all around. Next round, 4 times in 1, over needle; 3 rows plain, over needle; next row, go in 1 mesh 7 times, over pencil, then 3 plain, alternating all around; 3 rows, all around, over knitting-needle; 1 row, go into each mesh, over pencil; then over needle, and take up 6 meshes, netting 3 plain between, alternating all around; then 3 rows over needle; net into each mesh 5 times, over pencil; 3 rows over needle; next row, over pencil into each mesh; 4 into each mesh all around; 4 rows over needle.

Continue repeating the above directions until large enough for parasol. Finish edge by the more solid line, all around, then go into a mesh 12 times, skip 3, alternating all around; then go into each of 12, over needle, and when you come to the three sts take one, draw thread through and net it. This forms the scallop. Continue this, finishing with three rows over knitting-needle.

The lower edge of this cover forms a beautiful lace for various



Parasol Cover.

purposes, trimming the shade of a banquet lamp, etc., also a lovely lamp-shade, to be lined with some delicate color, is made of it in much the same manner as the cover. Suggestions for manifold uses readily come to the worker.

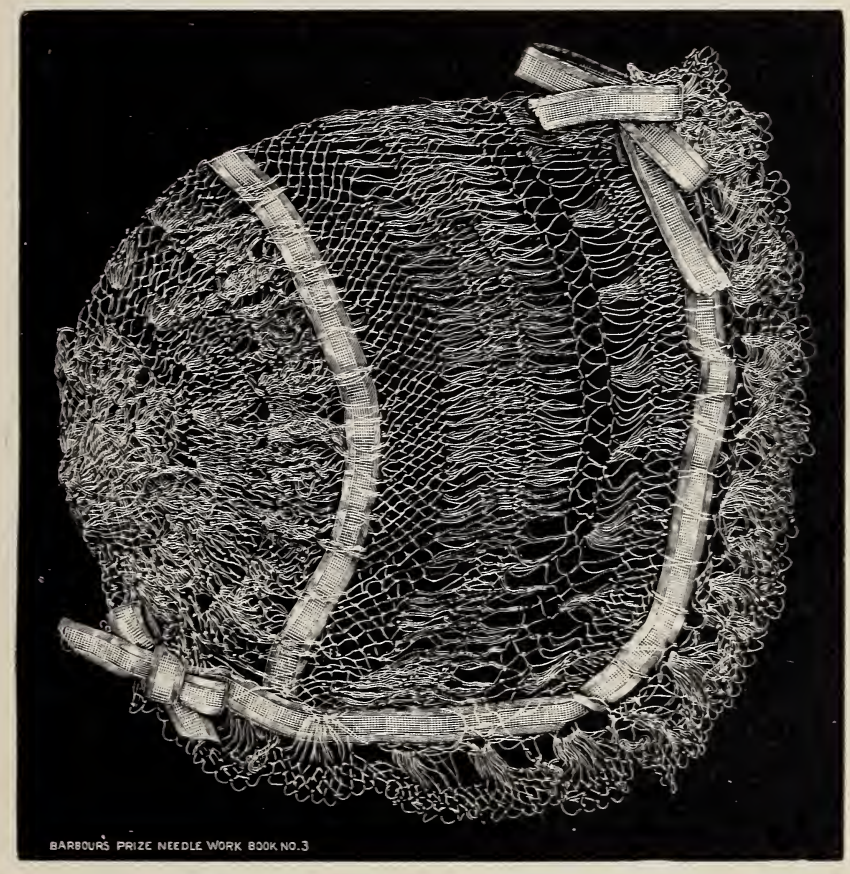
BABY'S CAP.

PRIZE ARTICLE.

[Contributed by Mrs. HENRY W. RANKIN, Plainfield, N.J.]

Materials: Barbour's flax thread, No. 80, 3-cord, 200-yards spools, and a fine steel netting-needle.

Cast on 25 loops, using fine knitting-needle for mesh.



Baby's Cap.

Net around 3 times, using fine needle for mesh; then, over large mesh (No. 11), net 5 in 1 loop, 4 in next 4, and so on; next row, plain, over knitting-needle; next plain, over large mesh; * 10 times

in 1 loop, plain in next 3, and so on, using large mesh; plain, over needle; plain, over large mesh; net 8 together, plain in 4, and so on, over needle; repeat from *; net 5 in each mesh, all around; plain, over knitting-needle, net 5 together, over large mesh, all around.

Repeat above till cap is large enough, but stop off at end of next lines to shape neck, turn netting over and return.

Border: Net plain, over knitting-needle, all around; net 12 times in 1, then 3 plain, over large mesh; net over knitting-needle into each of 12, take middle of plain 3, draw through upper mesh and net it. This forms a scallop; net plain 2 or 3 times into each mesh.

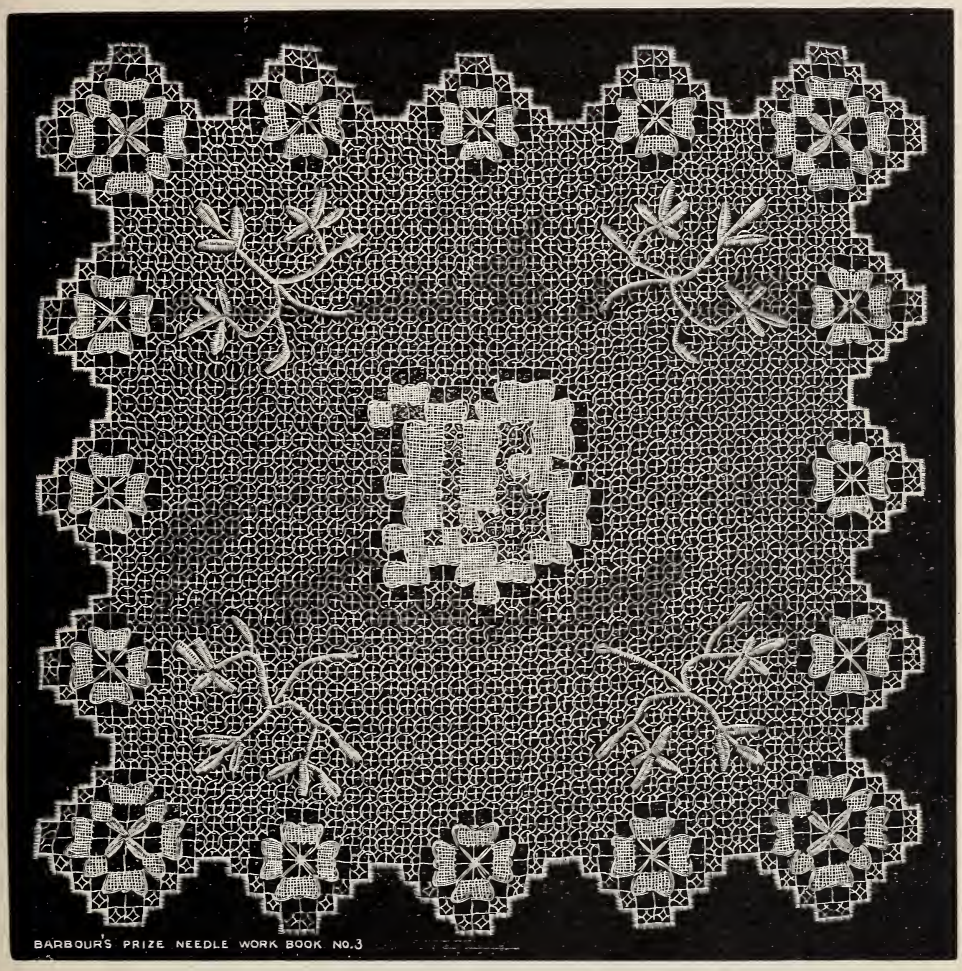
ANTIQUE SQUARE.

PRIZE ARTICLE.

[Contributed by A. M. Fitch, New Haven, Conn.]

Materials: Barbour's Irish flax crochet and lace thread, Nos. 25, 40, and 70, in balls (or 3-cord, 200-yards spools), ¼-inch mesh, and netting-needle. A detailed description of this work seems unnecessary, the foundation being of square netting, filled in as plainly shown in the design. Books No. 1 and No. 2 of the Prize Series contain directions for netting and several articles on this lace, but I think none that show the readiness with which ordinary cross-stitch embroidery patterns may be adapted to it. Take for example the initial "B" in the tidy shown. Each mesh of the netting that forms the letter represents a cross-stitch in the pattern. Any one may easily originate designs, monograms, etc., by ruling off into squares a large sheet of plain paper and marking out a design or letter, using a × in the meshes or squares intended to be darned in, heavy lines where the thick or heavy work is to be made, and leaving plain the squares that are to be filled in with the lace stitch. When a little trouble is taken in marking it out on the paper, it will be found pleasant work transferring it with thread to the netting. The heavy-

work sprays in the corners were worked without a pattern, the 1st being taken as a guide for 2d, 3d, and 4th. The netting for this



Antique Square.

tidy was made with No. 40 flax thread, the darning was done with the same number, the filling-in or lace stitch with No. 70, and the heavy work with No. 25. This work is so beautiful and durable that it is small wonder it is popular; it should, however, always be done with the flax threads, never with cotton.

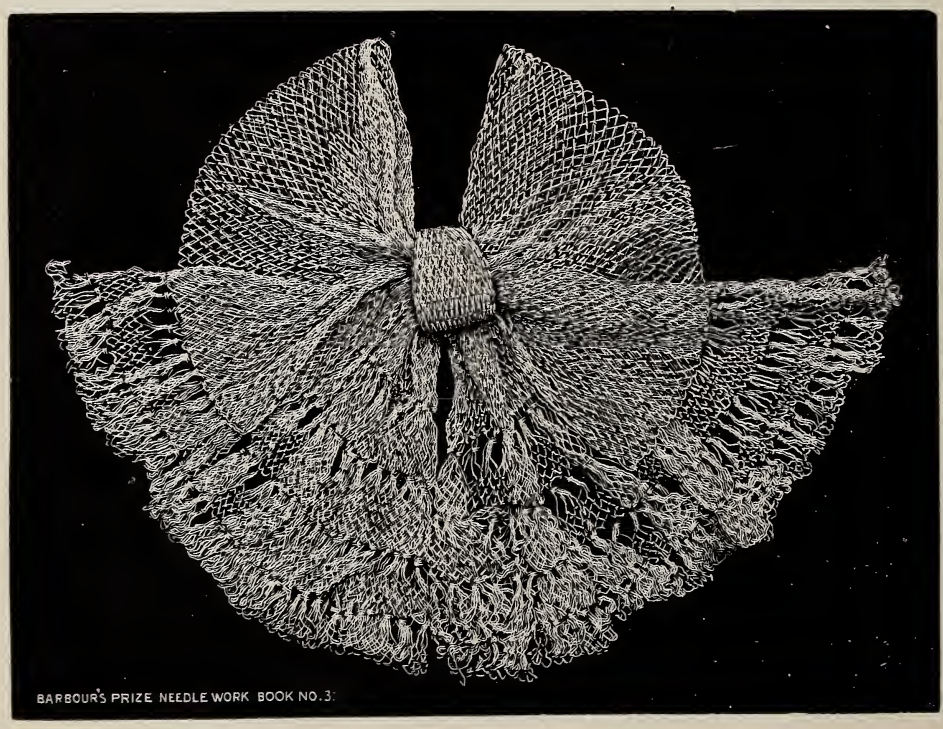
LADY'S TIE.

PRIZE ARTICLE.

[Contributed by MRS. A. H. HALL, 1367 Antoine St., Detroit, Mich.]

Materials: Barbour's flax thread, No. 100, 3-cord, 200-yards spools, a netting needle, and meshes of two sizes.

1. Having filled the needle, net 54 sts diamond mesh, directions for making which are given in No. 1 of Barbour's Prize Series, page 57, using a small mesh, say an ordinary knitting-needle, No. 17.



Lady's Tie.

This strip, 54 sts. wide, should be long enough to go around the neck and tie in a bow.

For the border, or ends:

2. Using a mesh large enough to make the loops ½ inch long, net 3 sts in every other st of last row, all the way across.

3. With small mesh net across 6 times, taking every st of last row.

4. With large mesh, net 3 sts in every other st all the way across.

5. With small mesh, net across 8 times, taking every st.

6. With large mesh, net 3 sts in every other st.

7. With small mesh, net 6 times across, taking every st.

8. With large mesh, net 3 times in every other st.

9. With small mesh, net across 3 times, taking every st.

Make the other end the same. This is simple, but very dainty. Netted of No. 40 or No. 50 Barbour's flax crochet thread (or spool thread), ecru or gray, using meshes proportionately larger, it makes a beautiful drape.

PART 2. — MACRAMÉ.

MACRAMÉ WORK.

The word "Macramé" is from the Arabic, signifying a fringe, lace, or trimming, and is generally applied to knotted lace, as distinguished from that produced by the use of needles, bobbins, etc. The manifold uses to which it is applicable, and the great variety of combinations possible, render it a most fascinating though easy study, and ladies everywhere will be delighted that it is again in high favor. Although centuries old, it is worthy of remark that this beautiful work was quite unknown in this country until its introduction some twenty years ago by the Barbour Brothers Company, by whom, also, the macramé flax-threads were first prepared. Its partial decline in popularity was due to the forcing upon the market of cotton twines, and their substitution in many cases for the flax macramé; the former were soon entirely discarded, it being found that they untwisted and rumpled easily, were hard to use, soiled even before the work was completed, and in fact lacked all the desirable qualities of linen. Barbour's Irish flax threads, in all numbers and

sizes, according to the use for which the work is designed, are especially adapted to macramé work, possessing durability and a rich silkiness of finish which renders it a pleasure to handle them, and gives the completed work a beauty which is added to by laundering, rather than lost, as in the case of cotton threads.

DIRECTIONS.

The knots shown at fig. 1 are among the most simple. First, at the left, is the "single chain," formed of 2 single threads, knotted

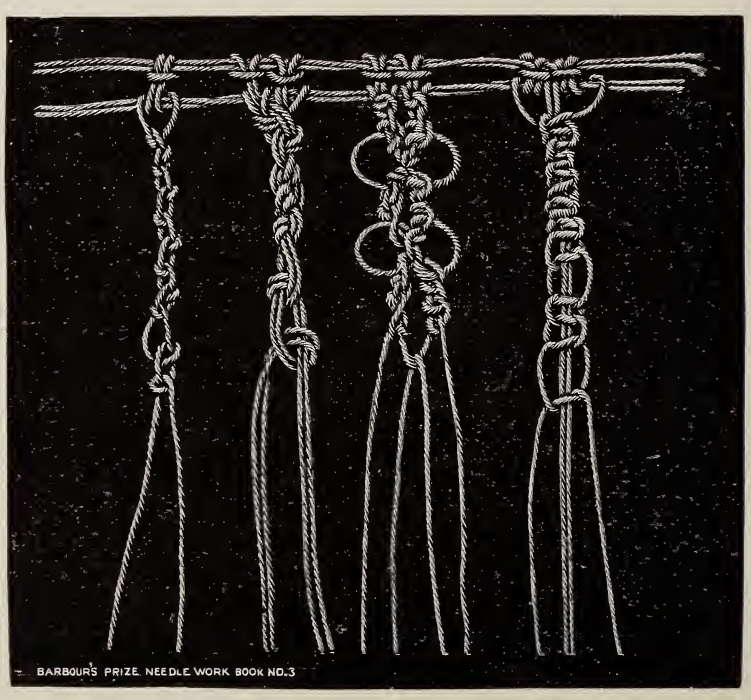


Fig. 1.

alternately, each serving as "leader" or cord to the other. Double chain is made in the same way, using double threads. Open chain is formed also of 4 threads; take 1st and 2d, on left, *hold 1st in right hand, knot 2d on it twice, pass to left hand, knot same thread as before on it twice, repeat with next 2 threads from *, then, holding leader still in left hand, knot 1st leader on it twice with right

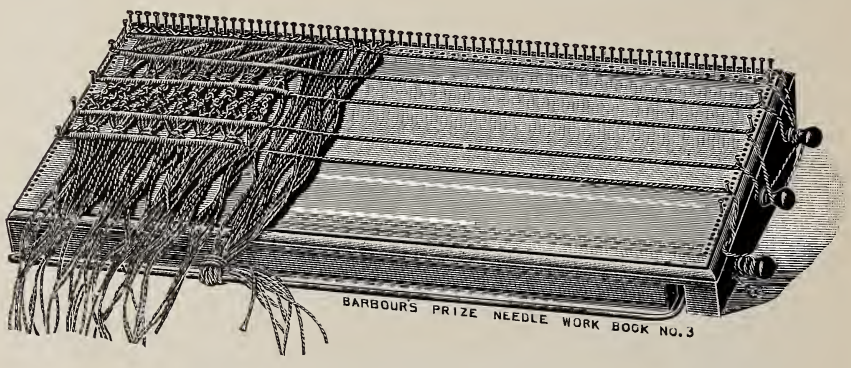
hand, then knot remaining thread at left twice on it, leaving a space or loop of thread before drawing up tight. * Pass same leader back to right hand, knot same thread on it twice with left hand; take up 2 threads at the right side, hold under thread in right hand, as leader, knot the other twice on it, leaving loop as before. Pass same leader to left hand, knot same thread twice on it, and holding leader still in left hand, knot leader at left side twice on it. Then knot remaining thread at left side on it, leaving a loop, pass leader back to right hand, knot same thread on it, and repeat. Solomon's knot, sometimes called flat knot, is perhaps more frequently used than any other. Take 4 threads, hold 2 centre ones straight, pass thread at left loosely over these, pass the right thread over this, under the centre ones, up through the loop at left side, and draw up tight; this forms what is sometimes called single flat knot. Repeat, beginning with right thread, and draw up to meet 1st half of knot, forming the Solomon's knot or double flat knot. Looped picots are made of these knots, leaving a space of thread between each; knotted picots in the same way, a single knot being tied in the space left for the picot before making the 2d Solomon's knot. To bring this knot in the right place, make it on a big pin and draw it close to the preceding Solomon's knot before taking out the pin. Other knots are shown in patterns where used.

The length of threads depends much upon their size and quality — a knot will take up less of a fine, pliable thread than of a coarse, stiff one. Care should be taken not to slacken the horizontal cord upon which the knots are formed, and which should be double threads, cut the length of the fringe or lace required. The working threads may be knotted upon this by looping over it, or attached to the pegs at top of desk, first.

BARBOUR'S PATENT MACRAMÉ LACE DESK. *

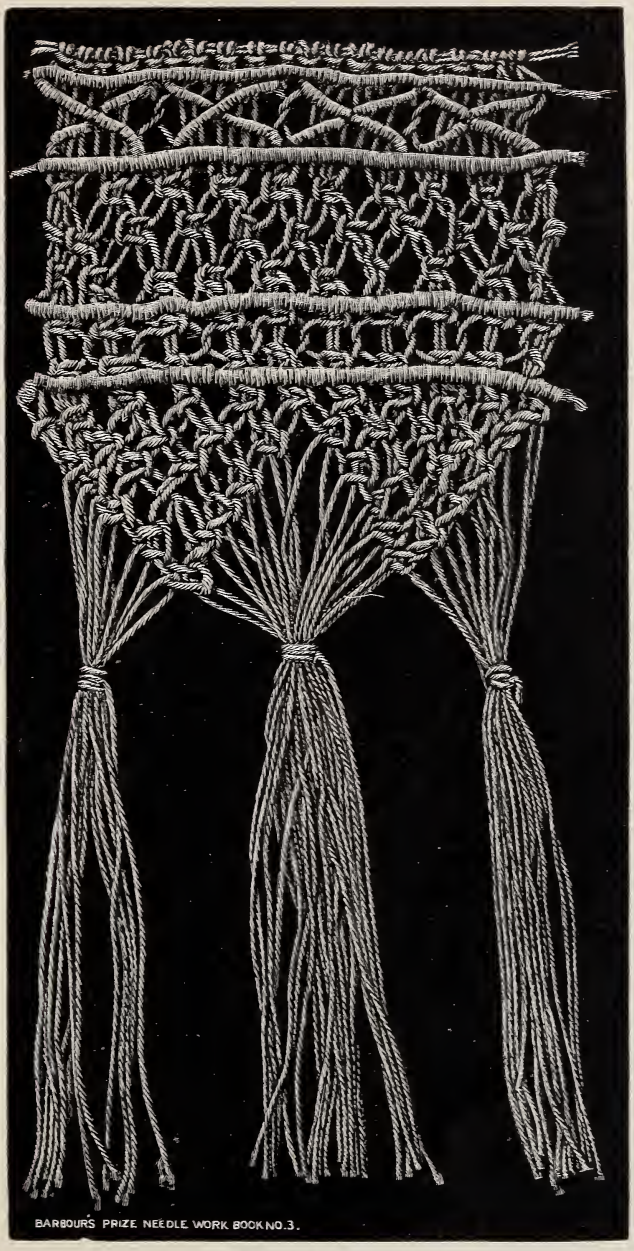
This desk (fig. 2), patented by the Barbour Brothers Company some years ago, has never been improved upon, and accompanying it are all accessories for macramé work save those always at hand,

scissors, measure, etc. It is about 9 × 18 inches in size, ornamental, and so light as to be easily carried; and with this and a supply of flax macramé, any lady will be able to add continually to her store of household decoration. The pattern on the desk is very pretty for chair-backs, lambrequins, or any desired purpose. Cut the threads 40 inches long, using 8-cord macramé, in balls; double them over pegs at top of desk, linking right cord with left; make a



Barbour's Patent Macramé Lace Desk.

row of Solomon's knots; carry a horizontal cord across, 2d peg from top, wind each thread around twice, forming a rib, carry the 9th thread across, diagonally, to left, and wind 8 preceding threads around, also around 2d horizontal cord, 5th peg below 1st; repeat across, then make a row of "collecting knots," which are simply Solomon's knots around 4 threads instead of 2; make a whole knot, and a half; then a rib 6th peg below last; then 3 rows of mosaic work, made as follows: 1 half-knot (Solomon's), then a single knot in centre threads, close to half-knot, then a whole (Solomon's) knot. Repeat across. Next row, miss 2 threads, and next row take them in, in order to bring the work in diamonds. Next, a horizontal rib, then a row of collecting knots, which resemble drawn-work, then another rib. This pattern is rapidly worked and very effective. It may be varied as preferred. In the Macramé Lace Book published by the Barbour Brothers Company, will be found more than twenty beautiful patterns, fully described and illustrated, suitable for the various purposes to which this work is applied.

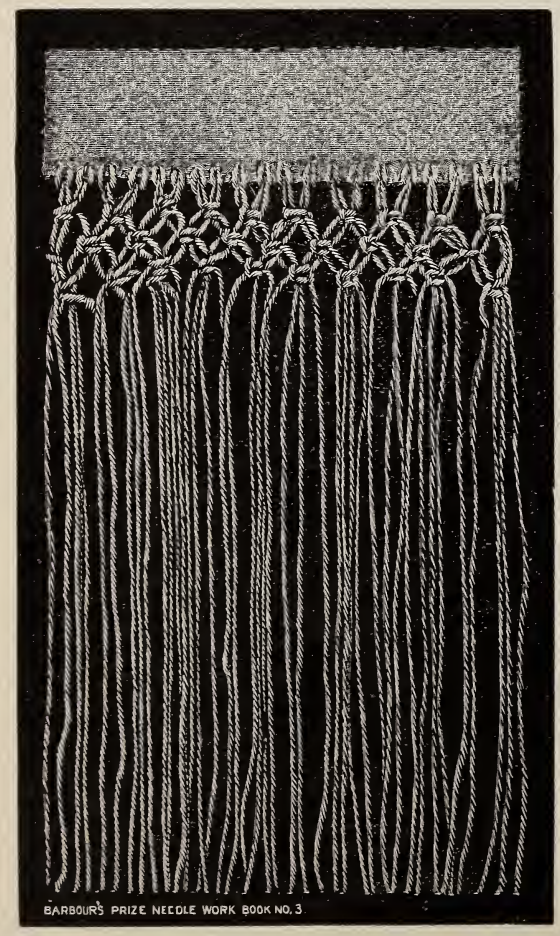


Macramé Fringe.

MACRAMÉ FRINGE.

Materials : Barbour's flax macramé, 5-cord, No. 16, and patent lace desk. Run a horizontal cord across top of desk. Cut threads 32 inches

long, double them, and knot on the cord. Run a single cord across desk 1 peg below the 1st. Beginning at the left, carry each thread around this cord twice, allowing the threads to lie under the cord. This will form a horizontal rib. Now, run another horizontal cord across the desk 4 pegs below the last; take the left thread, bring it diagonally across, twisting around lower cord, and fasten to side of desk, pass 7 threads or three knots, take right thread of next knot, and carry it diagonally to the left, fastening in same way. These threads form the "leaders." Taking each thread in succession, carry down, winding or twisting twice around each leader and the horizontal cord below. To fill the space between diamonds, link right thread in left. When this row is completed, make 3 rows of Solomon's knots, another horizontal rib, then a row of linked picots, which consist of (1st) a row of Solomon's knots, drawn quite tight, then another row of the same, with space of thread between, and linking the left thread with right in making 2d knot. Make another horizontal rib, then Solomon's knots, graduated into points. The fringe may be tied in tassels or not, as liked.



Ulster Fringe.

It will be seen that extremely pretty and elaborate designs may be made by a combination of very simple stitches.

ULSTER FRINGE.

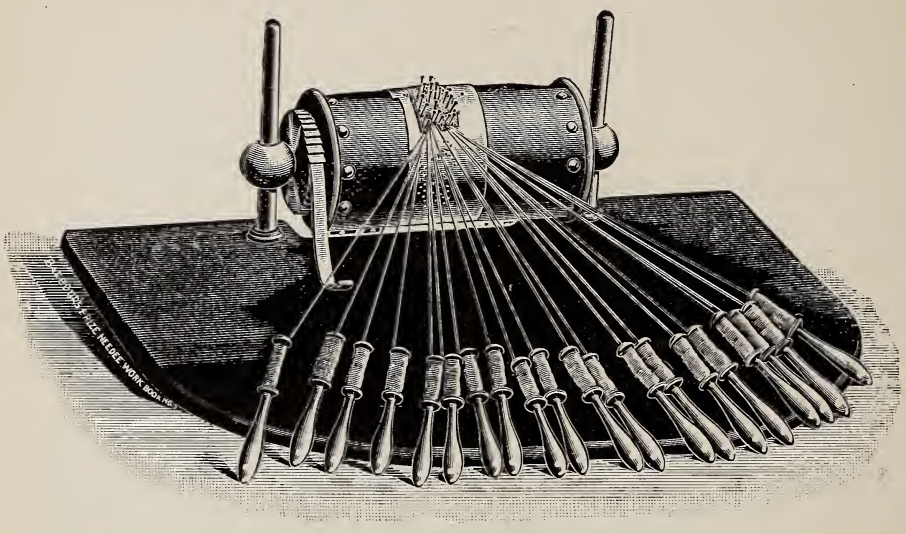
Fringe for a table-cover, scarf, or similar article may be easily knotted upon the material. A pretty table-cover recently observed requires a yard square of denim (felt or other material may of course be substituted), Indian red being the color chosen. This was decorated in outline embroidery with shades 54 and 4½, Barbour's Ulster rope linen floss, and a fringe of the same colors completed the cover. Cut the threads 15 inches long, double them, pull the loop of each through the material, using a crochet hook for the purpose, and bringing the ends through the loop, draw it up. Two or three rows of Solomon's knots make a very pretty heading. These may be carried straight along or run into points. Many colors of the Ulster floss, left over from embroidery work, may be utilized for these fringes.

PART 3. — BOBBIN WORK.

BOBBIN WORK.

This work, known also as "pillow" and "cushion" lace, we are glad to be able to introduce in a practical way to the thousands of ladies who possess the Prize Needle-Work Series, feeling sure it will prove a source of great pleasure, and, if desired, of profit. The work is of ancient origin, and in many parts of Europe forms the chief industry of the people, being produced in all varieties, from lace as filmy as a cobweb to that bobbined of the 3-cord flax thread of coarsest numbers. In this connection it seems quite unnecessary to state that *the flax thread alone is suitable for the work.* Ladies who have used them know how far superior to cotton are "Irish flax crochet and lace threads," either in spools or balls, for knitting, crocheting, and like purposes; for bobbin-work, however, it is not a question of superiority; cotton is entirely unsuitable.

Many inquiries have been made from time to time in our own country concerning this work, none of which have as yet to our knowledge been satisfactorily answered. To make a beginning which will encourage lovers of thread lace-work to undertake and eventually



Bobbin Work. — Fig. 1.

become adepts in this beautiful art is the aim of the publishers, and all questions in regard to it, or materials for working, will be cheerfully answered by the editor, provided, always, postage is inclosed for the purpose.

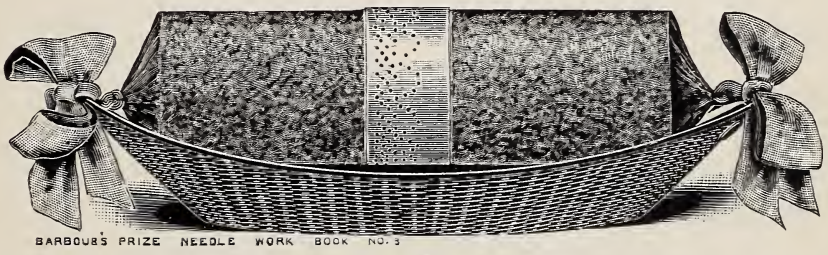
Requirements for the work are not, of necessity, expensive. Fig. 1 shows a very convenient cushion of a pattern much used in Denmark, from which country the model came. This has an upholstered cylinder, much the shape of a large spool, which turns to allow the continuation of the pattern. The cushion-table, 15 × 19 inches in size, is also padded and covered with suitable material, velvet or plush, finely embroidered, being frequently used for the purpose by ladies of leisure in European countries.

A cushion (Fig. 2) which will answer every purpose, however, and which is universally used in many parts of Europe, may be more easily manufactured at home. It should be 11 inches in circum-

ference when completed, and need not be more than 9 or 10 inches long. Sew the material up the side, gather one end snugly, fit in a circle of stout pasteboard 11 inches around, stuff the cushion with curled hair, fine excelsior, or any suitable material easily penetrated by pins, making it as smooth and firm as possible, put in another pasteboard disc like the first, and draw up the end. This cushion may be placed in a wooden or pasteboard box of the right size, — weighted, if necessary — a basket or any suitable receptacle, which should be sufficiently heavy or secure to prevent tipping and moving about. The model lies in a little tray, tied at the ends, thus allowing it to be turned readily as the work proceeds.

Bobbins are of different shapes and materials, being merely little spools with handles. They are usually of wood, although the "fine ladies" who do this work as a pastime frequently have them of ivory, carved.

For ordinary work, large, well-pointed pins should be used; No. 10



Bobbin Work. — Fig. 2.

is a good size. For finer work, smaller pins may be chosen, but always sharp and having round heads to prevent hurting the fingers.

Favorite patterns are made in the tint-cloth used for window-shades. These are perforated so that the work may be continuous, without moving the pattern. These perforations may be made with a large pin, as used in working, and should be carefully and evenly done, as on this the beauty of the lace much depends. In very fine patterns the perforating is done as the work proceeds. Cardboard or firm paper may be used for the patterns, in which case it is well to line them with thin muslin to prevent tearing. As the size of

bobbins varies with the quality of lace, so do also the patterns, the holes in those for coarse lace being farther apart than for fine lace. To enlarge patterns, the checked "quadrille" paper is used; it is not, however, necessary to enter into these details at present.

A "winder" is quite necessary for one who intends to make a business of the work. Of these there are several kinds, consisting usually of a little stand with wooden wheel to be screwed to the table. The bobbins may be wound by hand, however, and when full a half-turn is taken to prevent the thread unwinding faster than wanted. After breaking the thread, take the bobbin in the right hand, make a loop around the left hand and put the bobbin up through this, forming a turn or catch near the top from which the thread pulls as required.

The bobbins are tied together in one or more pairs, as directed, and slung on pins in the holes whose numbers are given. Two pairs of bobbins are used at once, and the pin put between and closed in by these two pairs as the work proceeds. To prevent complicating directions, we shall number the pairs according to the position occupied when used. The frequent drawing up and straightening out of the threads as the pins are put in will come naturally, with practice. The pins, which are continually removed from the preceding pattern as the work goes on, should be pushed in evenly and just deep enough to hold.

The "stitches" in this lace are formed, as will be readily noted, of the crossings and twistings of bobbin threads. There is not the slightest difficulty in learning the work; a little patience and practice, as in netting, knitting, or crochet work, is all that is required. Beginning as we do in a practical way, we feel sure that bobbin-work will soon be floated on the high tide of popularity.

GENERAL DIRECTIONS.

Half-throw (ht). — Pass the right bobbin of left pair over the left bobbin of right pair, then pass the right bobbins of each pair over left bobbins of same pair.

Whole-throw (wt). — Repeat half-throw once.

Close. — Half-throw to close in the pin placed between two pairs of bobbins.

Cross (c). — Pass right bobbin of left pair over left bobbin of right pair.

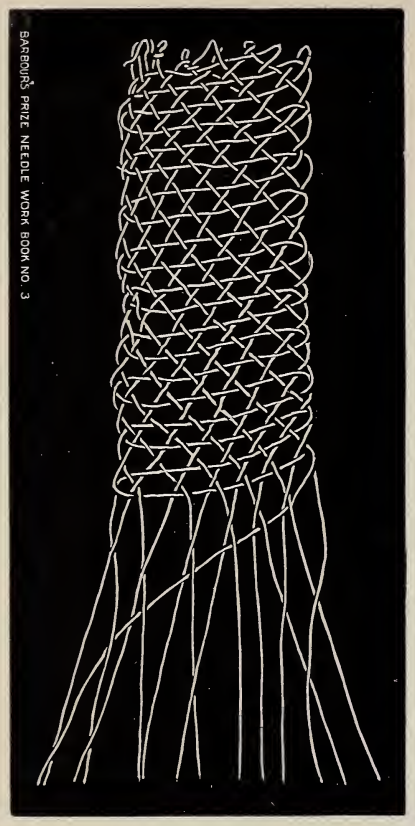
Twist (tw). — Pass right bobbin of each pair over left of same pair. If but one of the two pairs is to be twisted this will be specified, also the number of twists to be made.

Cross, Twist, Cross (ctc). — Cross (as above), twist both pairs once, and cross.

GROUNDS.

To form the "Diamond Point Edging" two simple grounds are used, those seen in many torchon laces, viz., "plain net" ground and "plain hole" ground. For the former, use pattern shown at fig. 3. Fasten this to cushion. Use 1 pair of bobbins to each pin across the top, tying the bobbins together and having the threads of uniform length and long enough to work nicely. This will be discovered by a little practice. In the net shown 7 pairs are used, and these are numbered, beginning at the left. Let us state here that, for the sake of simplicity, this will always be done, each pair of bobbins being named according to the place it occupies upon the table at the time of working. Beginning at the right, take 7th pair in right and 6th in left hand, make 1 ht (see "General Directions)." Putting aside 7th pair, ht with 5th and 6th; put aside 6th, ht with 4th and 5th; repeat across. After ht with 1st and 2d pairs, put pin in 1, between 1st and 2d pairs, and close with ht, using same pairs. Putting aside 1st, ht with 2d and 3d pairs, and so continue to the right, putting pin in 2, between 6th and 7th pairs, after ht with these. Continue until the work is as long as desired. In working a straight pattern like this, it is well to have 10 or 12 pins on each side before beginning to take out the first ones.

There are many varieties of "open net" or "hole" grounds. Of these the "plain hole" ground (pattern, fig. 4) is frequently



Plain Net Ground.

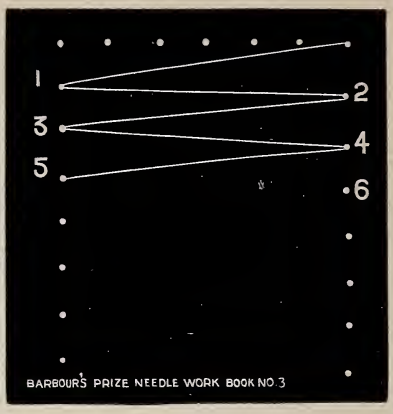
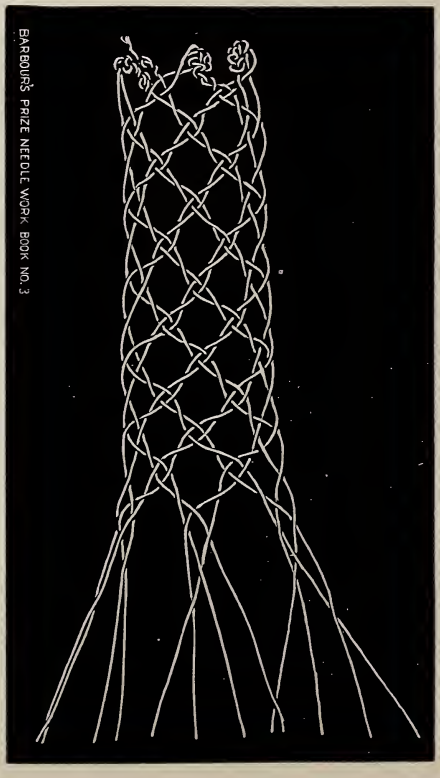


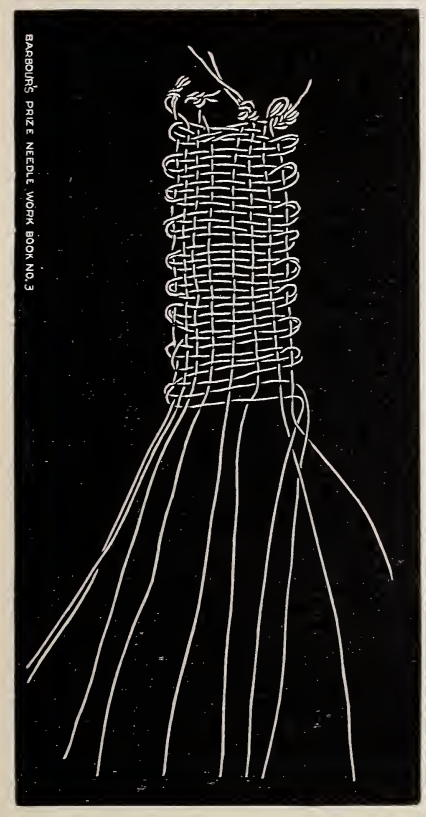
Fig. 3.

Fig. 4.

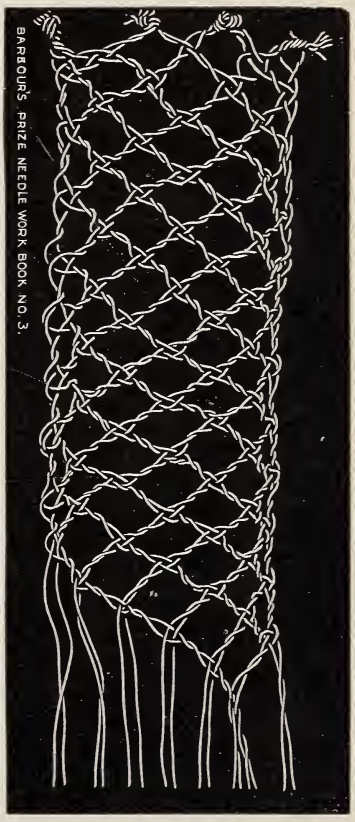


Plain Hole Ground.

used. Six pairs of bobbins are required, 2 pairs being slung on each pin. Ht with 2d and 3d pair, pin in 1, close; ht with 1st and 2d pairs, pin in 2, close; ht with 4th and 5th, pin in 3, close; continue in same way, putting pins in 4, 5, and 6; then ht with 5th and 6th pairs, pin in 7, close, and repeat until the work is as long as



Cloth Ground.



Twisted Hole Ground.

wanted. These grounds may be used as insertions, etc., and are very desirable.

Close or "cloth ground" is so called because resembling woven linen in texture. Using 5 pairs of bobbins, pin in straight row of holes at top of pattern, 1 pair each in 3 left-hand holes, and 2 pairs in right-hand hole. (The pattern given for net ground may be used, adding an extra pair of bobbins, and the work is the same,

save that an additional "cross" is made in the half-throw.) With 4th and 5th pairs, cross, twist, and cross (ctc); repeat across, pin in 1st hole at side, ctc with 1st and 2d pairs again, to close, work to right again, pin in 1st hole on opposite side, between 4th and 5th pairs, and continue indefinitely.

In "twisted hole ground" the work is done in the same manner and with same pattern as plain hole ground, there being always an extra "twist" after the ordinary half-throw. The net is thus made stronger. Other grounds will be explained in future papers. The threads should occasionally be drawn up and straightened out, the worker taking a pair of bobbins in each hand, in order to ensure evenness and smoothness of the lace. This action will come naturally, after a little practice.

DIAMOND POINT EDGING.

Materials: Barbour's Irish flax crochet and lace thread, in balls, No. 50, or 3-cord, 200-yards spools, 10 pairs of bobbins, cushion, and pattern (fig. 5).

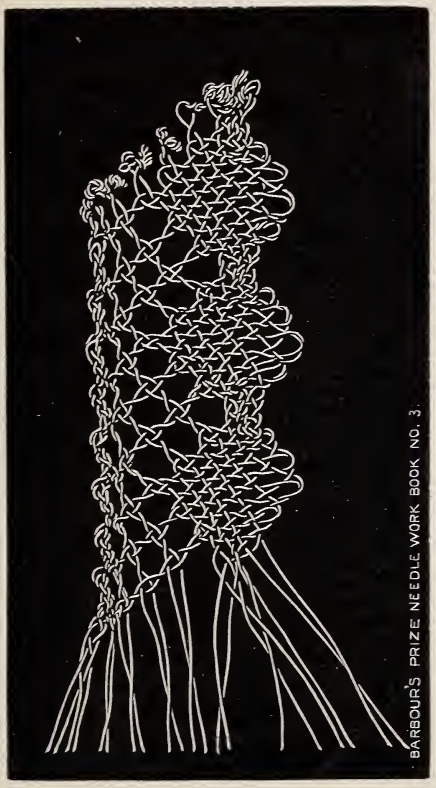
Fasten pattern around cushion, taking care that it matches exactly, in order that the work may be continuous. As patterns are furnished 11 inches in length, a plain space being allowed for lapping, the cushion should measure 11 inches in circumference.

Tie 2 pairs of bobbins together, pin in 11, same in 12, 1 pair at 10, 18, 19, and 20, and 2 pairs at 21.

The plain net point is first made. Beginning at the right, ht with 9th and 10th pairs, pin in 1, close; ht with 8th and 9th, 7th and 8th, 6th and 7th, pin in 2, close; ht with 7th and 8th, 8th and 9th, 9th and 10th, pin in 3, close. Working to left, take in 5th pair, making ht with 5th and 6th, then pin in 4, close; again, to right, put pin in 5; again to left, taking in 4th pair, putting pin in 6; to right, again, putting pin in 7. Now, to decrease the point, work to left, not using 4th pair, and putting pin in 8; to right, putting pin in 9; to left, not using 5th pair, pin in 10; to right, pin in 11; to left, pin in 12; after closing, ht with 8th and 9th pairs, put aside

7th, 8th, 9th, and 10th pairs, and proceed to make the plain hole ground above.

Ht with 3d and 4th pairs, pin in 13, close (as always, with ht, unless specified). Wt with 2d and 3d pairs, thus making a strong edge, tw 1st pair, wt with 1st and 2d, then holding a pair in each hand draw the threads up tight and put pin in 14, closing with wt.



Diamond Point Edging.

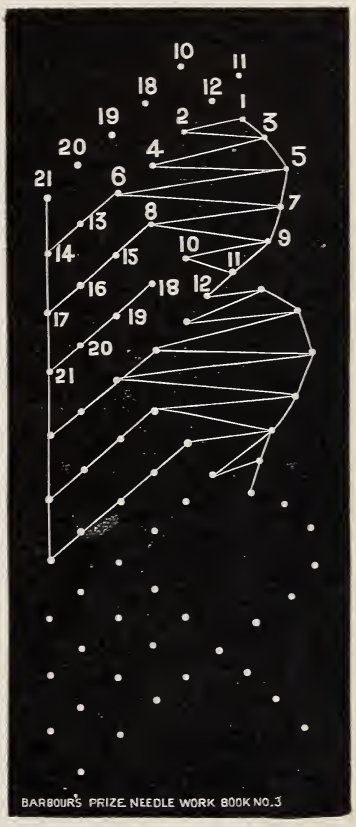


Fig. 5.

Leave 1st, 2d, and 3d pairs at left, ht with 4th and 5th, pin in 15, close; ht with 3d and 4th, pin in 16, close; wt with 2d and 3d, tw 1st, wt with 1st and 2d, draw up as before, pin in 17, close with wt; leave 4 pairs at left, ht with 5th and 6th, pin in 18, close; ht with 4th and 5th, pin in 19, close; ht with 3d and 4th, pin in 20, close; wt with 2d and 3d, tw 1st, wt with 1st and 2d, draw up, pin in 21, close with wt.

This completes the pattern. Repeat from beginning. The work will perhaps seem slow at first, but "practice makes perfect," and one is soon surprised to note the rapidity with which this pretty and durable lace is made. Once learned, the process seems mechanical, like the playing of a piano, and the work may be left at any time and taken up again readily.

COPENHAGEN LACE.

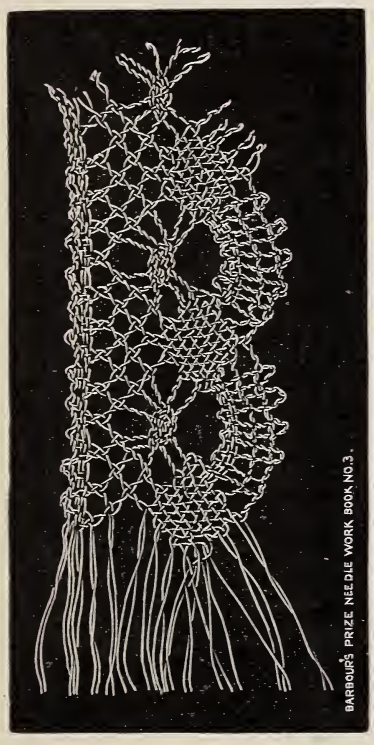
[Contributed by Mrs. THOMAS HOWLEY, 10 Cameron St., Brookline, Mass.]

Materials: Barbour's Irish flax crochet and lace thread, No. 50, in balls, or 3-cord, 200 yards spools, 15 pairs of bobbins, and pattern (fig. 6).

Fasten pattern on cushion. Pin 4 pairs of bobbins at 43, 1 pair at 42, 41, 40, 39, 23, and 25, 3 pairs at 33, and 2 pairs at 34.

Begin spider with 8th and 9th pairs, tw 4, ctc; with 7th and 8th (tw 7th 4 times) ctc; with 6th and 7th (tw 6th 4 times) ctc; with 9th and 10th (tw 10th 4 times) ctc; ctc with 8th and 9th, 7th and 8th, 6th and 7th; take 7th and 8th, draw up, pin in 1 (between 7th and 8th), close with ctc; ctc with 6th and 7th, 8th and 9th, 7th and 8th, 6th and 7th, 9th and 10th, 8th and 9th, 7th and 8th; tw 6th 4 times, tw 5th, ht with 5th and 6th, pin in 2, close; ht with 4th and 5th, pin in 3, close; ctc with 3d and 4th, 2d and 3d; tw 1st twice, tw 2d, ctc with 1st and 2d, pin in 4, close with ctc, tw 2d, ctc with 2d and 3d, 3d and 4th, tw 7th 4 times, ht with 6th and 7th, pin in 5, close; ht with 5th and 6th, pin in 6, close; ht with 4th and 5th, pin in 7, close; ctc with 3d and 4th, 2d and 3d, tw 1st twice, ctc with 1st and 2d, pin in 8, close with ctc; ctc with 2d and 3d, 3d and 4th, tw 8th 4 times, ht with 7th and 8th, pin in 9, close; ht with 6th and 7th, pin in 10, close; ht with 5th and 6th, pin in 11, close; ht with 4th and 5th, pin in 12, close; ctc with 3d and 4th, 2d and 3d; tw 1st twice, ctc with 1st and 2d, pin in 13, close with ctc (remembering always, if you please, to twist 1st pair again before closing); ctc with 2d and 3d, 3d and 4th; now, take 10th and 11th, tw 10th 4 times, ht, pin in 14, close; tw 9th 4 times, ht

with 9th and 10th, pin at 15, close; ht with 10th and 11th, 11th and 12th, 12th and 13th, pin in 16, close; ht with 11th and 12th,



Copenhagen Lace.

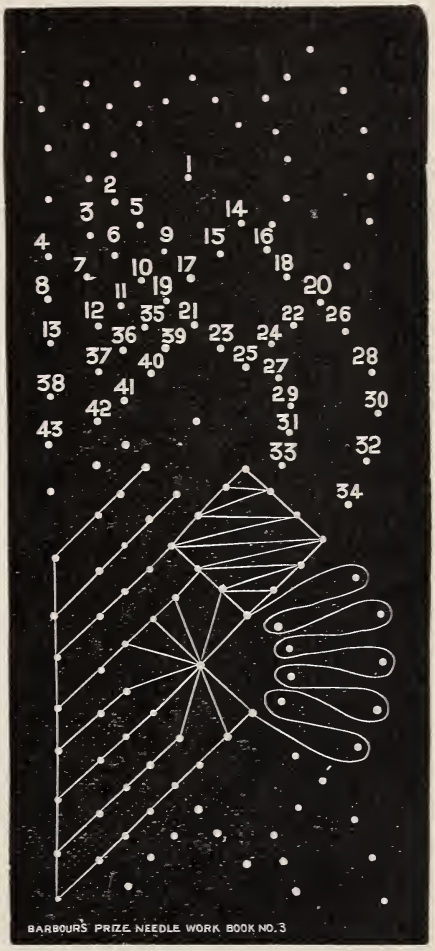


Fig. 6.

10th and 11th, 9th and 10th, 8th and 9th, pin in 17, close; ht with 9th and 10th, 10th and 11th, 11th and 12th, 12th and 13th, 13th and 14th, pin in 18, close; ht with 12th and 13th, 11th and 12th, 10th and 11th, 9th and 10th, 8th and 9th, 7th and 8th, pin in 19, close; ht with 8th and 9th, 9th and 10th, 10th and 11th, 11th and 12th, 12th and 13th, 13th and 14th, 14th and 15th, pin in 20, close; ht with 13th and 14th, 12th and 13th, 11th and 12th, 10th and 11th,

9th and 10th, 8th and 9th, pin in 21, close; work to right in same manner, putting pin in 22, between 13th and 14th, close; to left, putting pin in 23, between 9th and 10th, close; to right, pin in 24, between 12th and 13th, close; to left, pin in 25, between 9th and 10th, close; ctc with 11th and 12th, 12th and 13th; with 13th and 14th, tw 2, ctc; same with 14th and 15th, pin in 26, tw 2, close with ctc; 13th and 14th, tw 2, ctc; tw 13th twice, ctc with 12th and 13th; ctc with 11th and 12th, pin in 27, close with ctc; ctc with 12th and 13th; with 13th and 14th, tw 2, ctc; same with 14th and 15th, pin in 28, tw 2, close with ctc; with 13th and 14th, tw 2, ctc; tw 13th twice, ctc with 12th and 13th; ctc with 11th and 12th, pin in 29, close with ctc; work to right as previously directed in forming the scallop, putting pin in 30, between 14th and 15th; to left, again, pin in 31, between 11th and 12th; to left, pin in 32, between 14th and 15th; to right, pin in 33, between 11th and 12th; to right, pin in 34, between 14th and 15th; again to left, and put aside the 5 pairs of bobbins, having completed the scallop.

Ht with 6th and 7th, pin in 35, close; ht with 5th and 6th, pin in 36, close; ht with 4th and 5th, pin in 37, close; ctc with 3d and 4th, 2d and 3d; tw 1st twice, ctc with 1st and 2d, pin in 38, tw 1st twice, close with ctc; ctc with 2d and 3d, 3d and 4th; ht with 7th and 8th, pin in 39, close; ht with 6th and 7th, pin in 40, close; ht with 5th and 6th, pin in 41, close; ht with 4th and 5th, pin in 42, close; ctc with 3d and 4th, 2d and 3d; tw 1st twice, ctc with 1st and 2d, pin in 43, tw 1st twice, close with ctc; ctc with 2d and 3d, 3d and 4th.

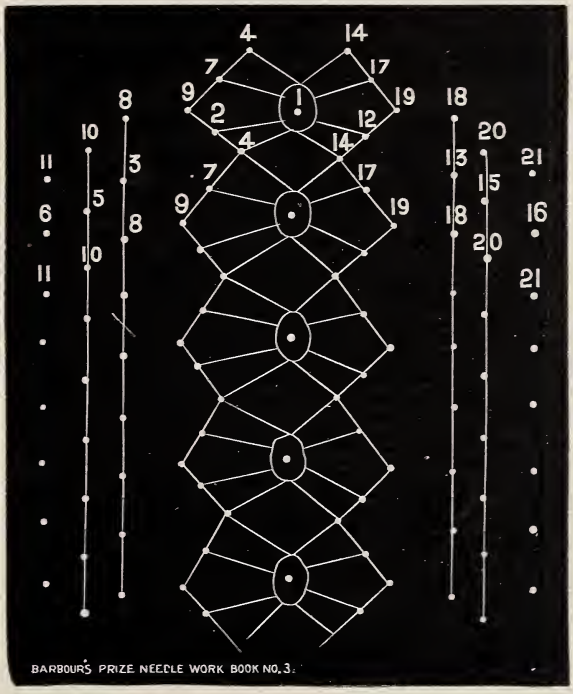
This completes the pattern.

SPIDER INSERTION.

Materials: Barbour's Irish flax crochet and lace thread, No. 40, in balls (or 3-cord, 200-yards spools), 16 pairs of bobbins, and pattern (fig. 7).

After fastening pattern around cushion, pin 3 pairs of bobbins at 11, 1 pair each at 10, 8, 9, 7, 4, 14, 17, 19, 18, and 20, and 3 at 21.

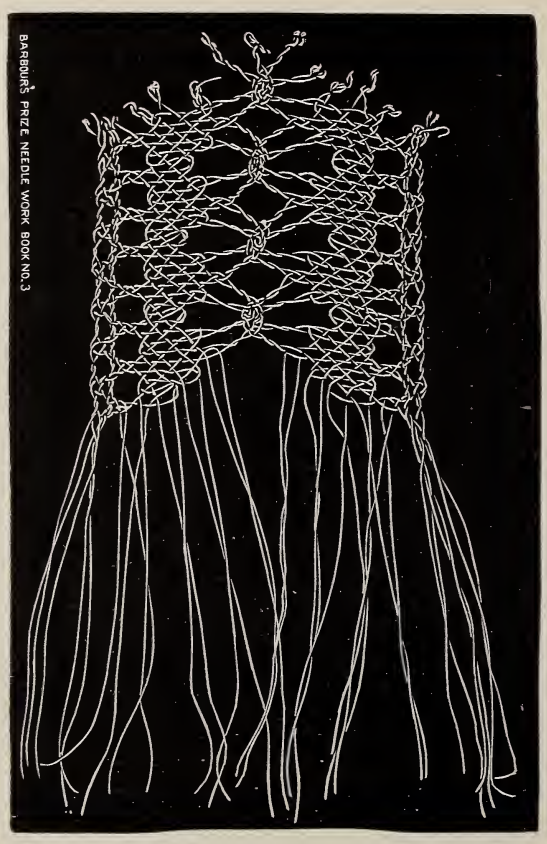
Beginning with the spider, take 8th and 9th pairs, tw 2, ctc; 7th and 8th, tw 7th twice, ctc; tw 10th twice, ctc with 9th and 10th; ctc with 8th and 9th, pin in 1, close with ctc; 7th and 8th, ctc; 8th and 9th, ctc; tw 7th twice, ht with 6th and 7th, pin in 2, close; ht with 5th and 6th; ht with 4th and 5th, pin in 3, close; ht with 5th and 6th; ht with 6th and 7th; tw 8th twice, ht with 7th and 8th, pin in 4, close; ht with 6th and 7th, 5th and 6th, 4th and 5th, 3d



Spider Insertion. — Fig. 7.

and 4th, pin in 5, close; wt with 2d and 3d, tw 1st twice, ht with 1st and 2d, pin in 6, close; wt with 2d and 3d, ht with 4th and 5th, 5th and 6th, 6th and 7th, pin in 7, close; ht with 5th and 6th, 4th and 5th, pin in 8, close; ht with 5th and 6th, pin in 9, close; ht with 4th and 5th, 3d and 4th, pin in 10, close; wt with 2d and 3d, tw 1st twice, ht with 1st and 2d, pin in 11, close; wt with 2d and 3d, ht with 4th and 5th, 5th and 6th; putting these aside, begin with 10th and 11th, tw 10th twice, ht with same pairs, pin in 12,

close; ht with 11th and 12th, 12th and 13th, 13th and 14th, pin in 13, close; ht with 11th and 12th, 10th and 11th, tw 9th twice, ht with 9th and 10th, pin in 14, close; ht with 11th and 12th, 12th



Spider Insertion.

and 13th, 13th and 14th, pin in 15, close; wt with 14th and 15th, tw 16th twice, ht with 15th and 16th, pin in 16, close; wt with 14th and 15th, ht with 12th and 13th, 11th and 12th, 10th and 11th, pin in 17, close; ht with 11th and 12th, 12th and 13th, pin in 18, close; ht with 11th and 12th, pin in 19, close; ht with 12th and 13th, 13th and 14th, pin in 20, close; wt with 14th and 15th, tw 16th twice; ht with 15th and 16th, pin in 21, close; wt with 14th and 15th. Repeat from beginning.

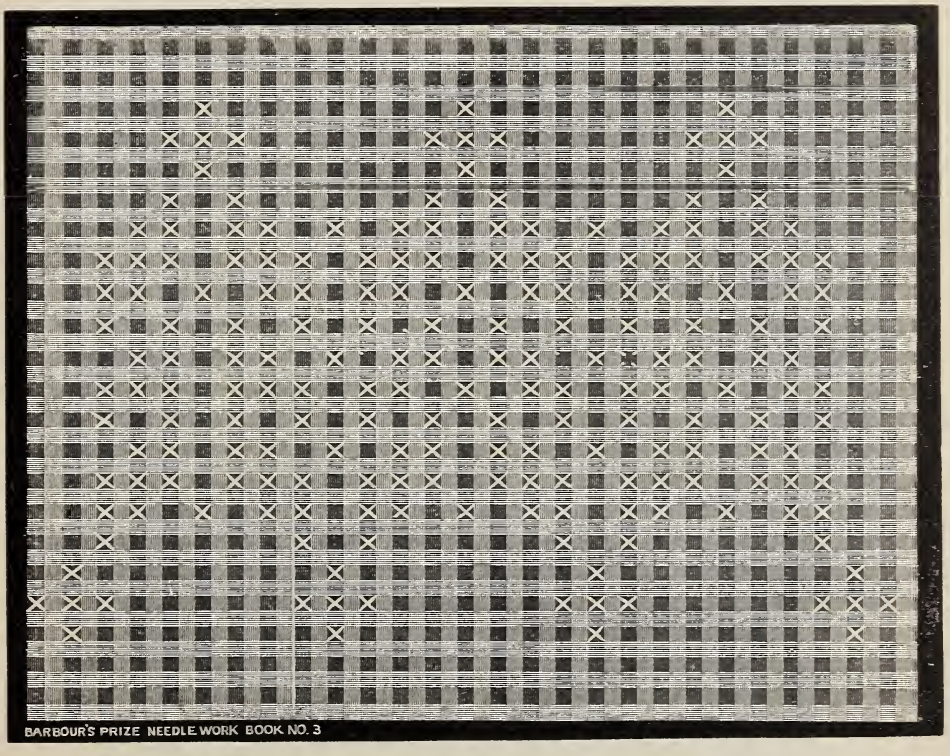
DEPARTMENT 4.

CROSS-STITCH FOR GINGHAM.

PRIZE ARTICLE.

[Contributed by RUTH STRATTON, West Medway, Mass.]

Use either Barbour's Irish flax crochet and lace thread, No. 25, in balls or spools, or linen floss, size a.



Cross-Stitch for Gingham.

Work over the dark squares as shown in design. This is an original pattern, simple, but very effective.

DARNED NET APRON.

PRIZE ARTICLE.

[Contributed by J. FLORENCE CAPLIN, 408 South Ninth St., Minneapolis, Minn.]

Materials: $1\frac{1}{2}$ yards cotton brussels net, $\frac{3}{4}$ yard wide, and 2 skeins Barbour's white floss, size aa.

Cut the net into 2 parts, one 25 inches for the body of the apron,

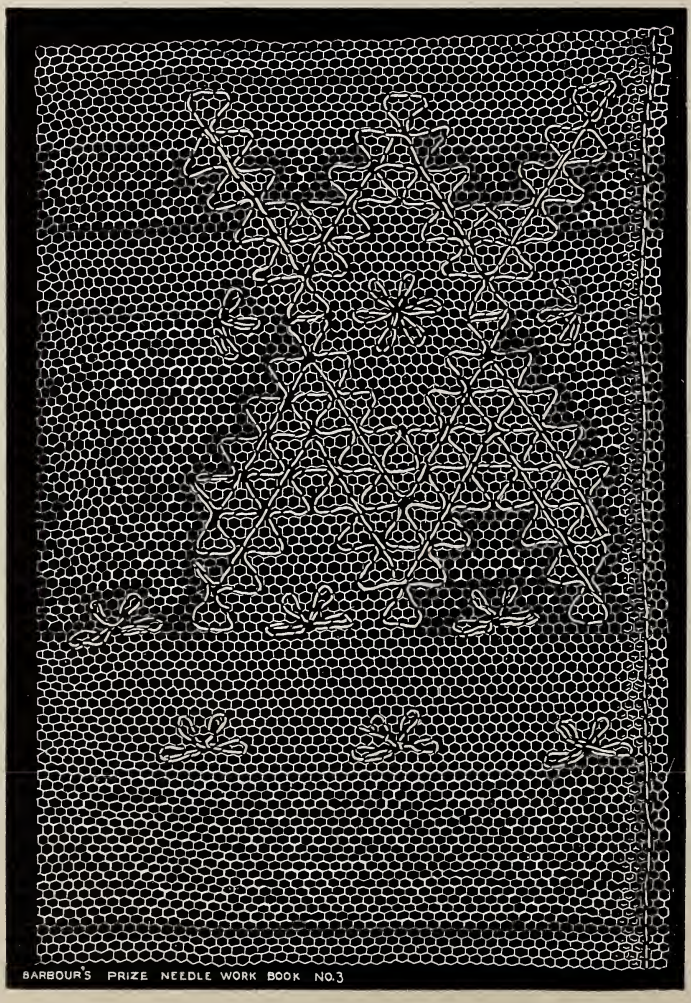


Fig. 1.

the other 29 inches, for ruffle and strings; the latter to be cut in lengths 6 inches wide.

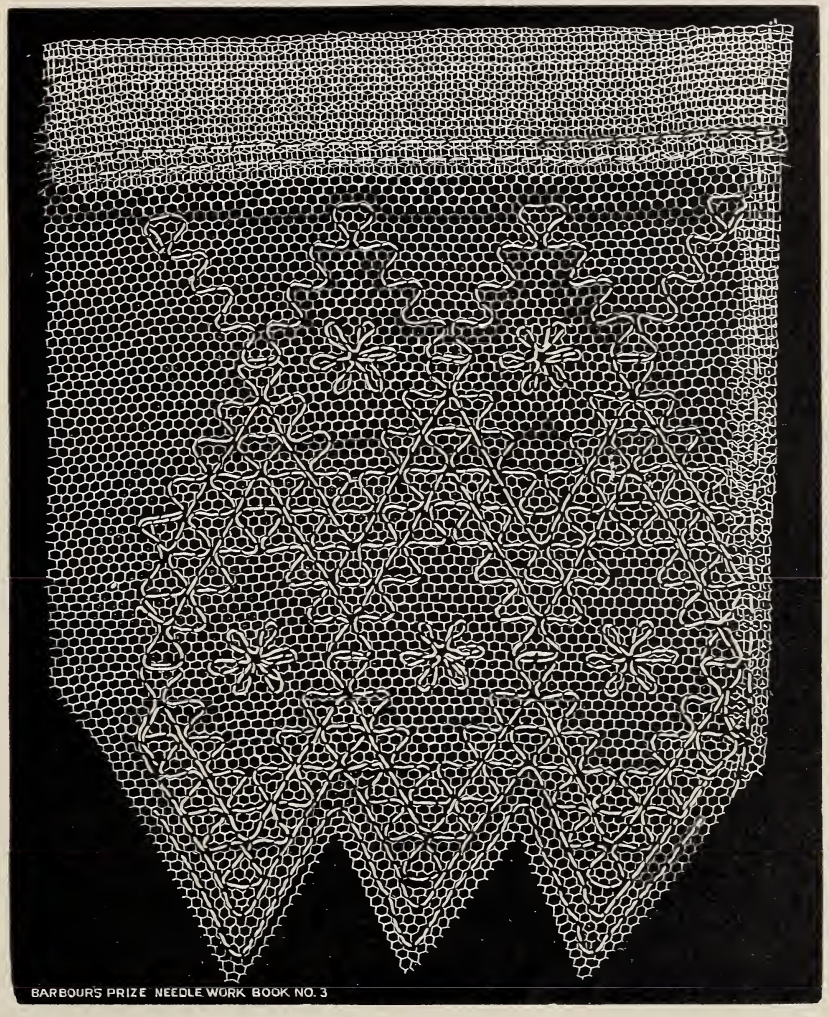


Fig. 2.

No knots are used, and there is no wrong side. Begin the sides of the apron $2\frac{1}{4}$ inches from the bottom, and let the work extend to within 3 inches of the top. The number of repetitions depends on the fineness of the meshes, and the size of the apron. In the model the design (Fig. 1) was repeated 7 times. Be sure that the sides

both begin the same number of rows from the bottom. The 2 rows of stars at the bottom of the design extend in regular order across the apron, and it is well to work these after darning one side, so as to get them to come in the right places.

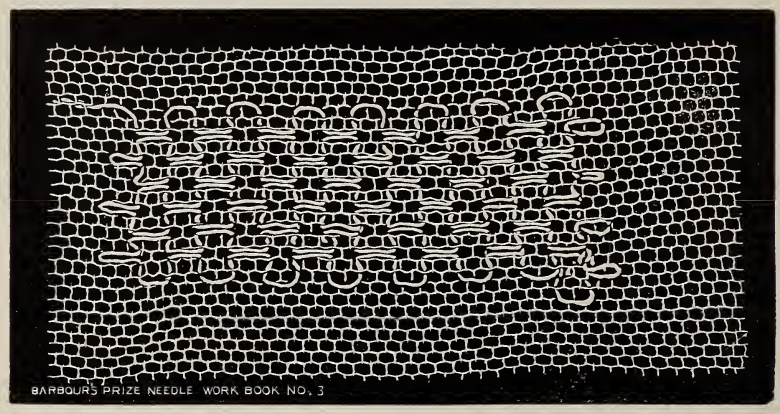


Fig. 3.

The edges of the strings are turned down once and finished by running 2 parallel threads of floss through them. A deeper hem is turned in the same way at the ends of the strings, and finished with 3 zigzag rows of floss.

The ruffle (Fig. 2) is worked across, beginning with the lowest row. In cutting the points, use carefully a small, sharp pair of scissors, leaving a row of meshes below the lowest thread. The heading is finished with parallel threads, like the edges of strings, and drawn up sufficiently to fit the apron, to which it is sewn with fine white flax thread. The edge should not be cut until the lace is complete.

The frill or heading of the apron is $\frac{3}{4}$ inch wide, and shirred with 3 parallel rows of the floss, drawn up to gather it sufficiently. The strings are then sewed on.

The lace is extremely pretty for trimming drapes or anything of the kind. If desired, colored floss, size 8 or oo, may be used for darning for this purpose.

This work is coming into more decided favor, the lace being

dainty, durable, and not at all difficult. A new filling-in-stitch (Fig. 3) is showy and particularly simple. Allow me to say that I find Barbour's linen floss, size aa, or according to size of mesh, especially adapted to this work.

DARNED NET DRAPE.

PRIZE ARTICLE.

[Contributed by Miss LIBBIE M. FISK, 148 Center St., Chicago, Ill.]

Materials: 1 spool Barbour's ecru flax thread, No. 30, 3-cord, 200-yards spools, and 1 yard brussels net or bobinet lace, or 1½ yards if a longer scarf is preferred.

Darned Net Drape.

Turn a half-inch hem, folding down once, on each side of the scarf, baste in place, and work a narrow pattern to hold in place. That shown in the model is very pretty and simple, and is taken

half on and half off the hem. The edge of each end is cut in points and buttonholed.

It is quite unnecessary, even were it possible, to give minute directions for this work, as the design is copied from illustration. The pattern is very simple, although so effective, and may be readily followed. It is desirable for numerous articles, such as spreads, shams, etc.

The drape may be lined with colored silk in some delicate shade with good effect, and the Irish floss used instead of the ecru spool thread. I like the latter particularly; while possessing a silkiness of finish, it also has the little stiffness which gives a sort of "body" to the work, and laundering but adds to its beauty. A drape of black net darned with pink floss, No. 8, is very effective, and doubtless many ideas for using the same will present themselves to workers in this line.

DEPARTMENT 5.

BAG IN OUTLINE EMBROIDERY.

PRIZE ARTICLE.

[Contributed by Mrs. G. L. Cooper, 240 E. Main St., Meriden, Conn.]

Materials: ½ yard of heavy old-rose linen, 32 inches wide, 1 skein each of Barbour's rope-linen floss, size 0, shades 94, 52, 57, and 100, and 1 spool ecru flax thread, No. 40.

Outline embroidery of this style is rapidly and effectively done by the aid of the sewing-machine. It is especially desirable where striking effects are sought for at a trifling expenditure of time.

The design is first stamped or sketched in the usual way, then a dozen thicknesses of newspaper are basted to the under side of the fabric, and the pattern outlined with the sewing-machine, the stitching being done on the right side. For this use the flax machine thread. The chain-stitch machine gives best results, the stitch used being as long as possible, that the paper may be readily removed and leave the work loose. With a stiletto or coarse needle proceed to draw up into a loop every alternate stitch, leaving them standing on the right side of the work as a foundation for the embroidery proper. For the heavy stems use No. 100, simply catching together opposite loops of the raised stitching and producing a rope-like or couching effect. One or more strands of the floss may be laid between these rows of stitching, and held in place by the connecting thread. This will give greater thickness and prominence to the stems. For the leaves, start at the base of a petal, using No. 94, and buttonhole-stitch each loop of one side toward the centre of the petal; return, drawing each loop of the opposite side also inward, but instead of taking the stitches into the fabric, catch them into those already formed, thus giving the work

a raised appearance. This will entirely fill a long, narrow petal or leaf, and is quickly done. Where the design calls for broad leaves

Bag in Outline Embroidery.

or petals, fine effects are produced by covering the space with parallel rows of stitching, about half an inch apart. The loops are

then drawn up and opposite ones caught together and secured by a French knot (directions for making which are given in book No. 1), or by a cross-stitch. The petals of the flowers in the design are worked with No. 52, the long stamens between petals with shade 57, and the centre with shade 100. The base of the thistle is worked with No. 100, and top with No. 57. Vines and mosses are well represented by stitching in long, curving lines, drawing up the loops and securing them alternately in opposite directions, with stitches graduated in length from half an inch at base of the stem to the shortest possible at the top. Leaves may be simply outlined by the stitching, and each loop held down by quarter-inch stitches with the heavy floss, these stitches following the curve of the leaf and all pointing outward. In veining the leaves the loops may be alternately held down in opposite directions. When completed, dampen, press on thick flannel from the wrong side, face the bag down with silk to match, and make draw-strings of old-rose ribbon, No. 7.

This embroidery is particularly applicable to denim, for table-covers, etc.

BUTTERCUP DOILY.

PRIZE ARTICLE.

[Contributed by ELISE JUNGBLUTH, Box 171, Beaufort, S.C.]

Materials: 12-inch square embroidery linen, Barbour's embroidery floss, size 8, 1 skein each of Nos. 50, 69, 75, 57, 64, and 2.

Draw 1st thread 1¼ inch from outer edge of square, draw 4 more, leave 4, and draw 5; then with No. 2 floss pin-stitch this edge for a fringe. The stems and leaves are worked with No. 50, sepals No. 50, streaked with 69. Flowers are worked in solid Kensington. In full flower, 1 petal should be No. 75, and all turned edges of petals, opposite petals No. 57, other petals of No. 64, also centre of French knots, with a few of No. 75. The half-flower should have No. 57 for side petals and No. 75 for full petals. Stamens of spent flowers are of No. 75, French knots of No. 64, and 3 French knots of same for centres.

The set of 12 doilies which received 1st prize in Department 7 were all of different design. For white daisies, 1 skein each of the floss, Nos. 2, 69, 50, and 57; stems outlined with No. 69, leaves and calyx of No. 50, worked in long and short stitch; petals, solid,

Buttercup Doily.

with No. 2, and centres filled in with French knots, No. 57. For purple asters Nos. 61, 50, 69, and 57 are required, the veins of leaves and stems being outlined with No. 69, leaves and calyx worked with No. 50, with a few stitches of No. 69 in each calyx, centres of French knots in No. 57, and petals outlined with No. 61.

Petals may also be worked in bird's-eye stitch. The flax embroidery floss is unsurpassed for lustre and beauty of coloring.

The round doilies are much in favor just now, and are easily fringed when one knows how. Take a 12-inch square of linen (or according to the size wanted), mark upon this a perfect circle as large as possible, then another circle an inch within. Around this stitch with the sewing machine, using very fine thread with very short stitch. After having embroidered the centre as described, buttonhole-stitch over the stitched line with Barbour's embroidery floss, No. 2, size 8, cut around the outer line, and draw the fringe by beginning on one side next the stitched line. Draw the threads to the edge on all 4 sides, which will leave 4 triangles; pull the threads in these 1 at a time, from the stitched line, using a pin, straighten out and even the fringe, and the work is done.

EGLANTINE CENTRE–PIECE.

PRIZE ARTICLE.

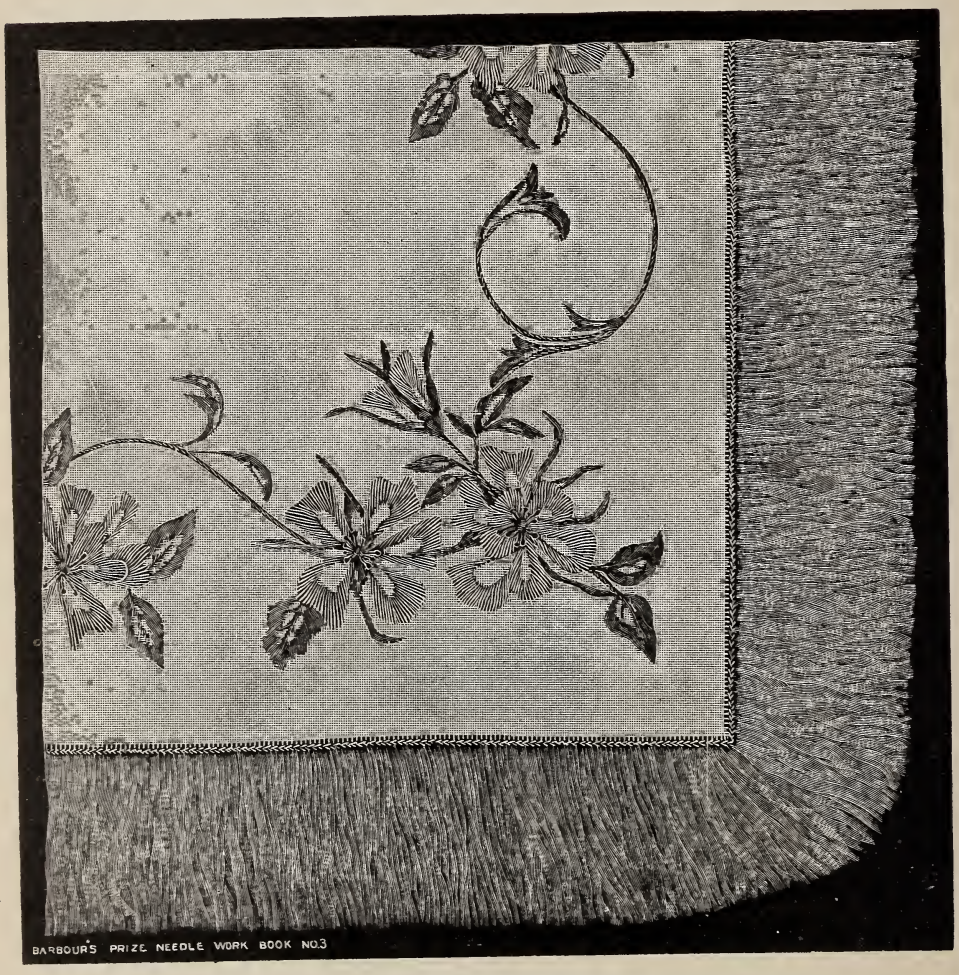
[Contributed by MATHILDE E. JONES, Beaufort, S.C.]

Materials: 25 inches square of fine linen, and size 8 Barbour's flax embroidery thread, 3 skeins each Nos. 190 and 80, 2 skeins of 63 for petals of flowers, 3 skeins each of Nos. 50 and 69 for leaves, 2 skeins of No. 100 for scrolls, veins of leaves, and sepals, and 1 skein each of Nos. 75 and 57 for centre of flowers.

Draw 5 threads 3 inches from edge of linen. Leave 4, draw out 5 again. Work this in fagoting or ordinary hemstitch, using No. 80 Barbour's flax thread, white, 3-cord, 200-yards spools. In drawing the threads let the 1st be 3 inches from edge of linen, the rest drawn towards outer edge. Stitches used are half-Kensington, outline, satin-stitch, and French knots. When completed, the fringe is drawn.

Having marked or stamped the design, proceed to work stems, veins of leaves, scrolls, and sepals in outline, using No. 100; leaves near flowers, alternate, No. 50 and No. 69 — on the scrolls the

larger with No. 50 and the smaller with No. 69. Of the large corner flowers, the 3 small centre petals are worked in No. 63, 2 top petals nearest bud in No. 80, and 3 lower petals in No. 190. In the small corner flowers, the 2 petals nearest corner are worked



Eglantine Centre-Piece.

with No. 190, the petal encroaching on the leaf and that directly opposite in No. 80, and the upper petal nearest the scroll in No. 63. Of the flower in centre of scroll, the 2 small upper petals nearest scroll are worked in No. 80, the large centre petal, large

lower petal, and the upper one touching all of the 3 green leaves in No. 190, the half-petal touching green leaf on right and upper petal touching green leaf on left of flower in No. 63, the petal coming between the dark upper and light lower petal in No. 80. To work the bud, upper half-petal on right in No. 63, upper petal opposite in No. 80, 2 lower petals in No. 190. The little round centres of the open flowers are satin-stitched in No. 75, the stamens outlined in same, with French knot of No. 57 at the top. Directions for stitches used will be found in No. 1 of the Prize Series.

DEPARTMENT 6.

CENTRE-PIECE IN OLD ENGLISH POINT.

PRIZE ARTICLE.

[Contributed by ANNA S. CONVERSE, So. Worthington, Mass.]

Materials, 3 dozen yards linen hem-stitch braid, 1 spool No. 100 and 2 spools No. 30 Barbour's flax thread, 3-cord, 200-yards spools, and a sewing needle large enough to carry threads without fraying.

This work is becoming extensively known as one of the modern laces of America, and is noted both for its beauty and durability for table and furniture decoration. The illustrated centre-piece shows one of the many unique and beautiful designs used, the arrangement of design and stitches being original. A design should first be placed over plain wrapping paper to keep work smooth while in progress. The braid is then basted closely on the design, and all curves whipped with the No. 100 thread to bring them to the outline desired. All ends are neatly and securely fastened on the upper side, as the worker must bear in mind that the work is wrong side up while in progress. For the ground-work, also for the filling of flowers, the No. 30 thread is used in a variety of stitches, as may be seen in illustration. One need not be confined to the use of any particular stitches, choosing those which are effective and serve the purpose desired. For those desiring more explicit directions, will say that the upper portions of the lily are filled with sorrento bars and wheels, which are formed by passing the thread through the length of space, twisting back on the thread twice; carry the thread across each way and twist back to centre, then work over and under the bars, forming the wheel; repeat through space. Corresponding spaces in lower part of lily are filled in the same way.

The centre petal is filled with "Point Grecque" bars, which are formed by carrying thread from top of petal to point, twisting back

Centre-Piece in Old English Point.

twice; then place across bars a little inclined, and fasten at centre with stitch or knot; repeat. The side petals of same figure are filled with plain cross-stitch, also all small leaves throughout the design. The petals of roses are filled with cross-stitch and sorrento bars and wheels, in alternation. The heart of each rose is filled with "Point de Bruxelles" and "Point de Venice" stitches in alternate rows. First work a plain buttonhole-stitch from right to left, then work back

a loose buttonhole-stitch, in which work three buttonhole-stitches, closely drawn up; repeat.

The ground-work connecting all figures is composed of "Raleigh" bars and picots, which are formed by passing thread three times from point to point, and working over them plain buttonhole-stitch, closely drawn; the picots are formed by passing the needle point through stitch on bar, wind thread around needle ten times, press thumb tightly on this, and draw the needle and thread through the twists. The little rings in each corner which form a centre for connecting bars are made by winding thread around a pencil or tiny cork ten times and covering with close buttonhole-stitches. These are basted down wrong side up on design before putting in bars.

The work is then removed from design and the hem-stitched linen centre inserted by overhanding on to edges of braid, using No. 100 thread. The beauty of the work is much enhanced by pinning down on sheet, and pressing with hot iron over damp cloths.

HANDKERCHIEF IN PRINCESS LACE.

PRIZE ARTICLE.

[Contributed by LILLIAN E. CONVERSE, South Worthington, Mass.]

Materials, 6 yards honiton leaf braid, 5 yards plain point lace braid, and 2 1-2 yards picot braid, with Barbour's flax thread, No. 100, 3-cord, 200-yards spools, or white embroidery floss, No. 8. Use a sewing needle large enough to carry thread without wearing.

The princess lace (also known as duchess lace) results in combining the honiton and point lace braids in one design, and in that given will be seen a dainty specimen. The braids should be basted upon the design closely, the curves whipped to bring them in proper outline, the braids sewed neatly together and ends securely fastened, especially where the leaf braid is cut apart. The connecing links are sorrento, or twisted bars, and spiders formed by weaving over and under the bars, except in the centre of each corner figure, wherein are placed back-stitch wheels. The long narrow space between the plain point lace braids, passing around the de-

sign, is filled by working point de Bruxelles stitches (plain button-hole-stitches) along one side of braid, then on the other side make one point de Bruxelles stitch on braid, with a long point de Brux-

Handkerchief in Princess Lace.

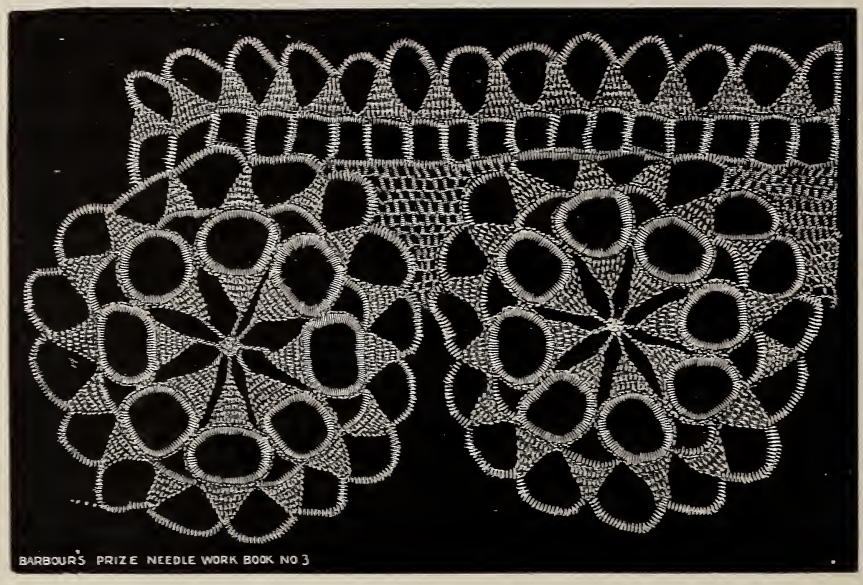
elles stitch on opposite side, also a close Bruxelles stitch in next stitch on same side, and fill the long stitch of previous row with close Bruxelles stitches; repeat.

The edge is finished with the dainty picot braid. The lace can now be taken from design and the fine lawn centre inserted.

HEDEBOE LACE.

[Contributed by J. MARIE HOWLEY, 10 Cameron St., Brookline, Mass.]

Materials: Barbour's Irish flax lace and crochet thread, No. 50, in balls (or 3-cord, 200-yards spools), a smooth wooden pin or pencil about the size of one's finger, and a sewing-needle large enough to carry the thread.



Hedeboe Lace.

This work, so-called from the town in Denmark where it originated, is very showy and durable, and adapted to a wide variety of uses. It is very popular with the royal family.

The pattern shows a section of a collar, and is one of the simplest combinations of the rings with lace stitches. Wind thread around pin 15 times, slip off, work around ring with close buttonhole-stitch, join 1st to last, turn, work back over 16 sts in open buttonhole, 8 in all, missing every other st and leaving a little loop of thread between, that is, not drawing thread up tight. Next row of point,

work under each loop, 7 in all, then 6, etc., till point is formed. Break thread, fastening neatly and securely. Make another ring in same way, joining to 1st by catching in 2 or 3 sts on side; continue till you have a circle of eight rings, points coming inside, then fill the centre with a sorrento wheel or "spider," catching the thread from point to point, and weaving around where crossed. On outside begin by making a point on a ring, same as inner ones were made; then to make the point between rings, catch the thread across to next ring, go back and forth 6 times in all, work over in close buttonhole, turn, miss 2 sts, make 7 open sts, form a point as before; make next point on wheel, carry thread back to preceding point 6 times in all, work over it, and so continue. Make as many wheels as wanted. To join together, begin between 2 corresponding rings, draw wheels nearly together, and fill space with twisted sts, same as open sts, but making loops larger and putting needle twice through. For the heading, make a row of open spaces, same as rings were formed, working back to form points. Then fasten thread in 1st point, go back and forth from 2d 6 threads, work over it, and repeat across.

Entire centre-pieces are made of this lace, and a great variety of lace stitches used with the rings in forming different patterns. Only the flax threads should be used, however, as cotton is too hard and lustreless.

LUNCH NAPKINS.

PRIZE ARTICLE.

[Contributed by C. B. Fitch, 58 Olive St., New Haven, Conn.]

Materials: Barbour's flax thread, No. 70, 3-cord, 200-yards spools, and ½ yard square of round-thread linen for each napkin.

Draw a few threads all around the napkins 2 inches from the edge, and hemstitch it for the fringe. One-half inch from this draw out the threads for ½ inch, fold the napkin into an even quarter, and measuring ½ inch from the folds, draw out the threads for the space

of inch to form a square with the threads already drawn in the corner. For No. 1, quarter the square thus made with a half-inch band of drawn threads, and work as shown. For No. 2, the corner square is divided into 9 small squares, and any design in heavy work may be made in each little square, or in the 5, as in illus-

Lunch Napkin. — No. 1.

tration. It is easy to design different corners, which may be more or less elaborate, and 6 of these, with different corner-designs, make a beautiful set. A handsome lunch-cloth to match the set may be

Lunch Napkin. — No. 2.

made with a large square of linen, following out the design of one of the napkins. These are easily laundried and wear well, never changing color in washing, as does silk work.

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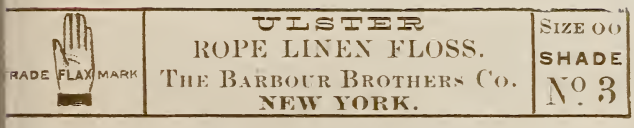

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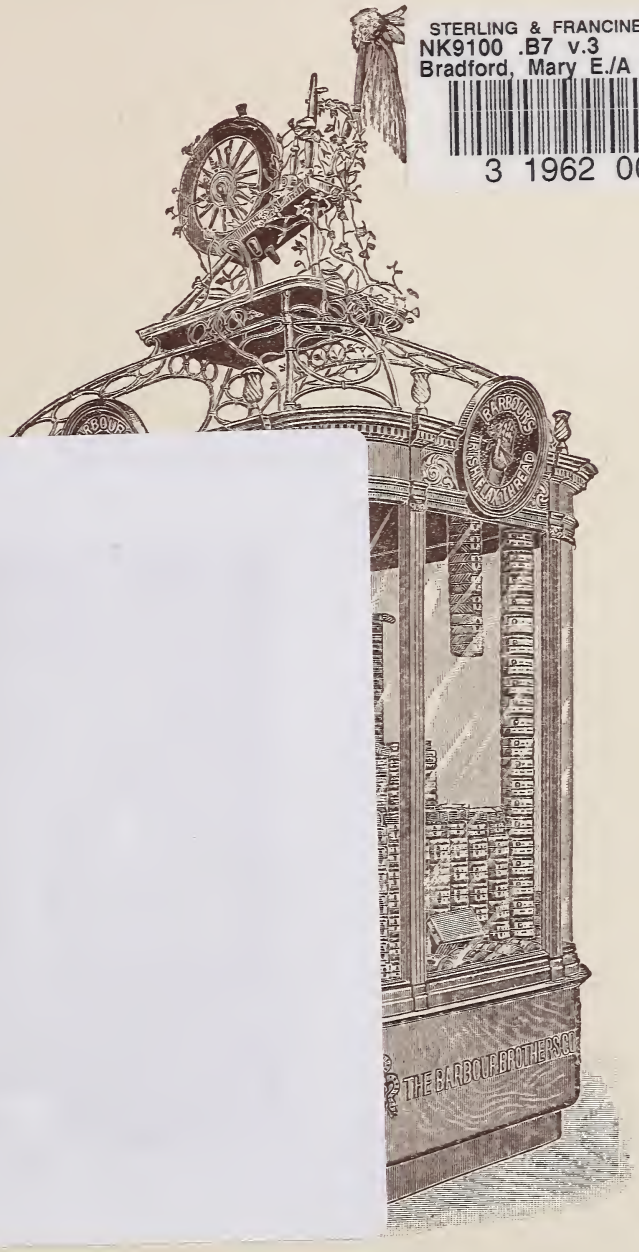

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Explanation of Terms and Abbrevations used in Barbour's Prize Needlework Series.

TERMS USED IN KNITTING.

K, Knit plain.

O, Over; thread over needle, forming an extra stitch. O 2, over twice.

N, narrow; knit two stitches together.

P, Purl (or seam); knit with thread before needle.

Sl, n and b, slip, narrow and bind; slip first stitch, narrow next two, and draw slipped stitch over.

Sl and b, slip and bind; same as sl, n and b, omitting the narrowing. To cast or bind off, continue the process.

Stars and parentheses indicate repetition; thus, * o 2, n, repeat from * twice, and (o 2, n,) 3 times, mean the same as o 2, n, o 2, n, o 2, n.

TERMS USED IN CROCHETING.

Ch, chain; a straight series of loops, each drawn with the hock through the one preceding it.

Sc, single crochet; hook through work, thread over and draw through work and stitch on hook at same time.

Dc, double crochet; hook through work, thread over, and draw through, over, and draw through two stitches on hook.

Tc, treble crochet; over, draw thread through work, over, draw through two stitches on hook, over, and draw through remaining two.

Stc, short treble crochet; like treble, save that the thread is drawn through the three stitches at once.

Dtc, double treble crochet; thread over twice before insertion of hook in work, then proceed as in treble crochet.

P, picot; a loop of chain joined by catching in first stitch of chain.

Complete illustrated directions for these stitches are given in No. 1 of the Prize Series.

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